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INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

SANDUNES

SHE SPOKE TO US ABOUT THE KIND OF MUSIC SHE GREW UP WITH, HER INSPIRATION, ARTISTS SHE WOULD LIKE TO WORK WITH AND A LOT MORE.

HARDWELL

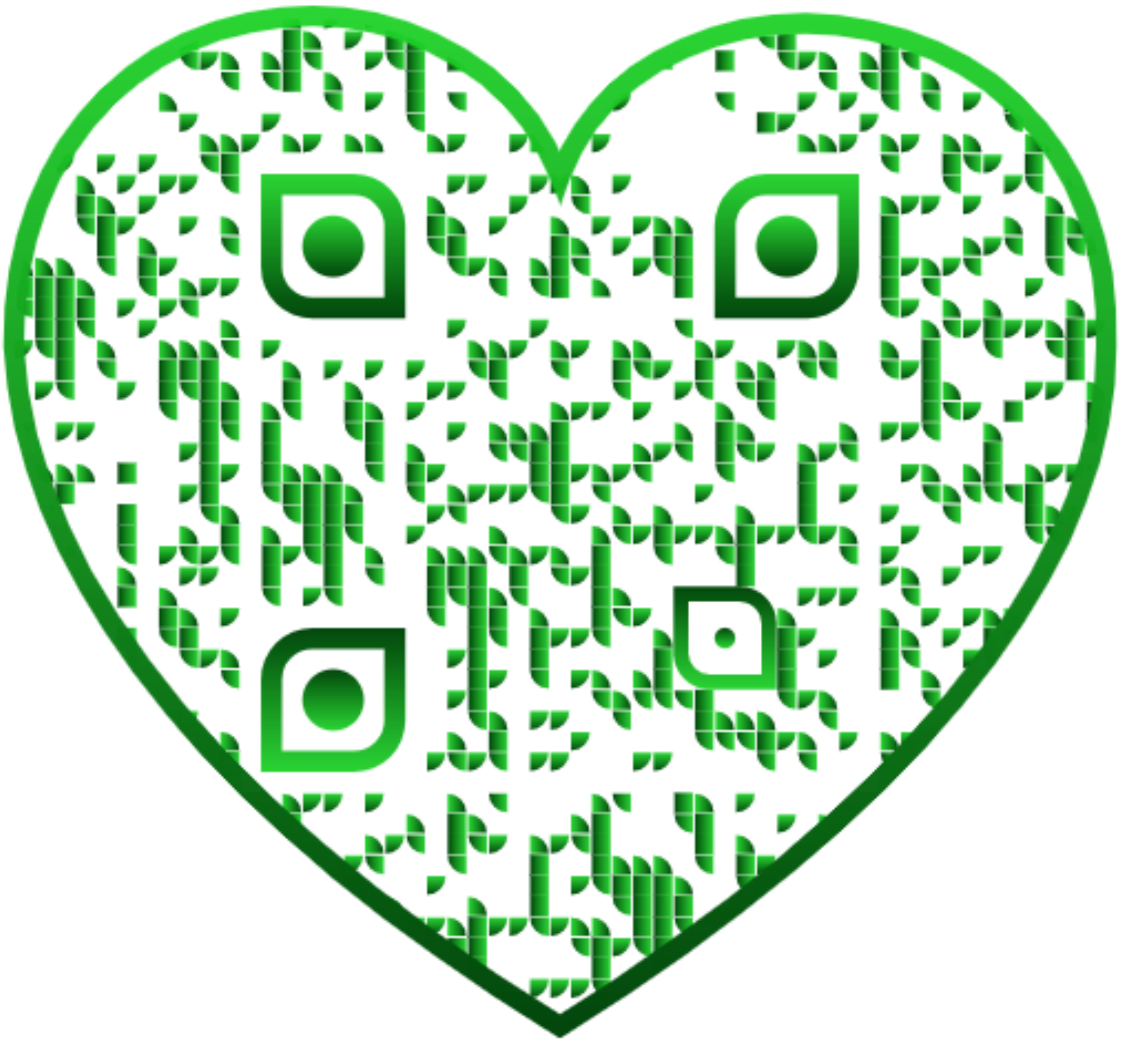
OUR FAVORITE DJ HAD A QUICK CHAT WITH US ABOUT HIS START INTO THIS GENRE OF MUSIC, HIS JOURNEY SO FAR, WHAT HE THINKS ABOUT THE INDIAN ELECTRONIC SCENE AND MUCH MORE.

COVER STORY

NUCLEYA

TALKS TO US ABOUT THE STORY BEHIND THIS NAME, HIS ENTRY INTO THE ELECTRONIC MUSIC SCENE, HIS IDEA OF A PERFECT DATE AND MUCH MORE.

ALSO INSIDE: RIDER MANIA, WOMEN IN EDM, INTERESTING PRODUCTS TO LOOK OUT FOR AND MUCH MORE.



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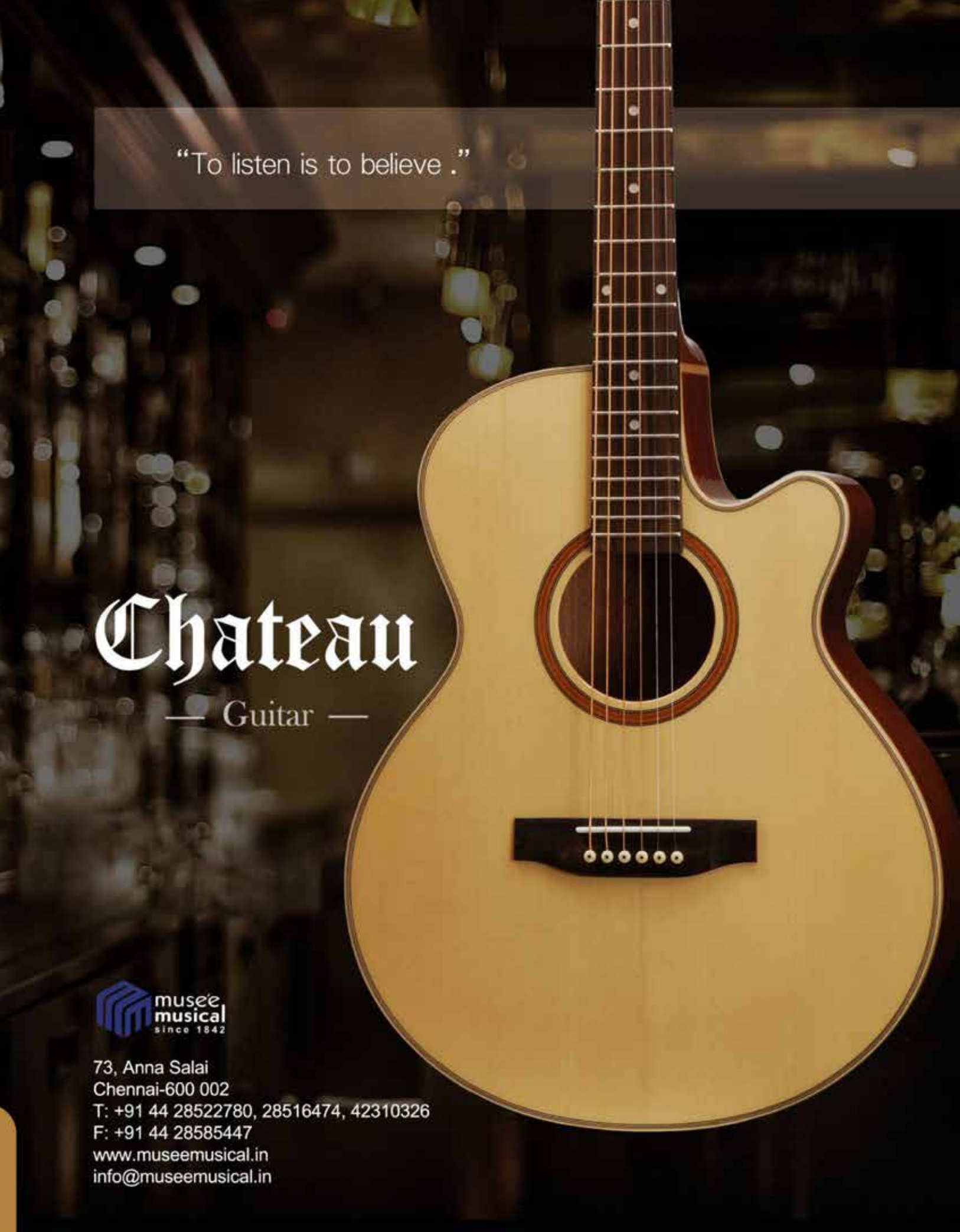
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DIRECTOR'S NOTE

Legendary Carnatic vocalist, playback singer and composer Dr. M. Balamuralikrishna passed away on November 22, 2016. A child prodigy; a musician who was an integral part of the industry for almost 8 decades; staged several thousand performances left behind a huge void which any musician can hardly achieve. He will be dearly missed.

With campaign victories and commitments such as Gender equality, Quality Education, Water, Sanitation and hygiene. India witnessed one of the biggest live concerts on November 19th. The first ever Global Citizen festival happened in Mumbai. Global Citizen India is a movement brought by Global Citizen, a social action platform, and The Global Education and Leadership Foundation (TGELF), an organization focused on cultivating ethical, altruistic leadership to improve the state of the planet through collective action.

The festival was headlined by Coldplay, Jay Z, Demi Lovato, A. R.Rahman, and other Bollywood actors and singers. People who attended the concert felt the magic of Chris Martin; had several rounds of goosebumps and tears filled their eyes. No one would forget the mment when A. R. Rahman walked out to the front singing 'Vande Mataram' standing right next to Chris Martin. The crowd was ecstatic when duo belted out 'Maa tujhe Salaam' together! Chris also took the audience by surprise when he sang a few lines of 'Channa Mereya'

I would be happy if such concerts made an impact on the citizens of the world and sincerely hope it is not a festival with a difference just for the sake of it.

PRAGASH VM
Director - Business Development

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NUCLEYA

Single-handedly responsible for defining a sound and building a lexicon of bass music unique to India, **Nucleya** aka **Udyan Sagar** is undoubtedly the country's most popular and influential independent artist.

Over the past three years, Nucleya has made his mark as an Indian dance music producer, producing anthems ('Akkad Bakkad, Bass Rani, Jungle Raja) that are the soundtrack of a new Indian generation - frenetic, loud and unabashedly Indian. Today, the Nucleya sound is in itself a genre and has spawned the rise of producers making desi bass.

As a trailblazer of the desi bass movement in India, Nucleya's role in developing the genre in India is no less significant than what Skrillex did for dubstep in the United States or how Diplo and Major Lazer introduced global bass into the mainstream. It's no coincidence then that Nucleya has been chosen to open for international touring acts and bonafide bass stars like Skrillex, Major Lazer, Diplo and Flux Pavilion in India.

How did the name Nucleya come about? Is there a story you'd like to share?

There's a very interesting story behind the name – is what I wish I could say hahaha, but unfortunately it's not. The word NUCLEYA used to be my email password back in the days and I just randomly picked it and started calling myself NUCLEYA.

How did you pick electronic music as your genre in the beginning?

Music Production happened almost by accident. I was promised a computer on passing 10th grade and the plan was to install and play video games but a friend happened to load Fruity Loops software as well and we ended up cooking a bunch of beats together. This is when I realised I don't really need to be able to play an instrument to become a musician; the same beats could be produced electronically.

Who or where do you get your inspiration from while making music?

I record myself making weird sounds and then play them back to myself again and again till I develop a beat or a melody in my head and then it's all about giving a shape and soul to it. The most important thing for me in this whole process is to have peace of mind and positivity.

What's your view on the current electronic scene in India? Has it evolved from when you started?

The Independent music industry has grown tremendously since those days. It now has a backbone of its own and an infrastructure that is able to support more and more artists. The introduction of alternate media and music distribution channels has made it 100x times easier for artists to get their music out there and you no longer need to be signed on to a huge record label to get your music distributed. There is now also a much larger audience that is eager to consume music that is not main stream. With International artists regularly touring in India now, you can tell that the global industry recognizes this as well. It's only going to get bigger and better.

You broke into the top DJs in the world. How do you feel about being the bridge between the Indian and global electronic music scene?

Extremely honoured to begin with. I'm super grateful to the fans for all the love and support that they have shown for my music. Most of all, I'm quite happy to know that the international audience will soon be exposed to more and more Indian independent music and not just Bollywood music.

Would you be keen on collaborating on any commercial movies in the future?

If there's a really interesting project that comes my way, I would be more than happy to take it up. I will make good music if I'm given the freedom to produce the way I want to produce. If the creative terms are going to be dictated by someone else then it does not make sense for me to be involved.

Your album launch had such a massive turn out which is quite unusual in India. What are your thoughts on that?

I have always wanted to do a free show. When Tej told me that we can make it happen, It was slightly hard for me to believe at first but then we went through the whole plan and that was it. It's a dream come true for me, I never imagined things to get to such a level. I still get goosebumps every time someone asked me about the NSCI show.

Who are your favourite artists in India right now?

There's this young guy from Pune, his name is Ritviz, I really enjoy his work. Su Real and Divine are doing some really amazing work too. I recently heard a duo from Chennai called Sapta and they absolutely blew my mind.

Do you think independent artists are finally getting what they deserve in India?

Slowly and steadily, yes. It's much better now than what it was like 10 years ago, but there's still a long way to go. 80% of the country's audience still consumes only Bollywood music and probably isn't even aware of the existence of independent artists.

Tell us about your projects in the pipeline?

Well, my son has to build a castle for his school project, so that's first on my list. Other than that, I'm looking forward to putting out the last few tracks of Raja Baja and I'm also shooting an episode for the on-going season of The Dewarists.

How would you differentiate your music from the others in the same genre?

My music has really interesting melodies, which when mixed with electronic beats makes it fun to listen to. Also, I try to make my songs more interesting by adding un-heard of vocal cuts where ever possible. I have seen many times, that the vocal cuts have done way more for a track than the track itself. For example, the track Street Boy from the Koocha Monster EP has a has a Haryanvi vocal cut right before the drop which made the track go extremely viral.

Tell us about your most exciting fan moment till date.

I have to say, I have some of the most epic bunch of fans and I don't know how I can thank them enough sometimes. I walked in backstage at a gig once and there was a kid with

a tattoo that said NUCLEYA. A tattoo is a permanent mark on your skin and when I saw it I was completely out of words. I couldn't believe someone would actually do that for me.

You have performed across different stages. Which was the most memorable and why?

The most memorable one will always be the stage on the back of a truck at Ganesh Visarjan. That's where I launched my first album Bass Rani. I didn't think it would be possible to pull it off but thanks to the amazing team at OML, it went off without a hitch. Another one that I will never forget is the Raja Baja album launch at NCSI. I've never had a complete stage built specifically for myself and the whole show was a dream come true.

Your music is a rage among the young crowd right now. How does it feel to be on the limelight?

I'm just happy that I'm getting to make the kind of music that I like to make and people are appreciating it. I don't see this as a limelight just for myself, I see this as the growth of Indian Independent music. More and more people will now get exposed to other indie artists, who are extremely talented and deserve the attention.

If you woke up one fine day with a million bucks in your account. How would you spend it?

I have absolutely no idea.

If you had a chance to undo something from the past in your music journey, what would it be and why?

Nothing really. I strongly believe that everything that happens in ones life happens for a reason and you need to go through certain things to reach a certain place. You have to just keep moving forward.

Is there something special/exciting coming up in the near future that you would like to tell your fans about?

I'm working on a track for The Dewarist along with one my favourite musicians in the country today, so that's going to be really special. I can't wait to give out more details about it. Also, I will be playing at EDC Mexico in February 2017 which I'm really excited about.

What is your idea of a perfect setting to compose music? Tell us about your best setting till date.

The thing about me is, I can make music sitting absolutely anywhere, all I need is my laptop and headphones. But if I really had the choice, I prefer my study room where I have all the different types of gear that I need and a homely and positive atmosphere.

Do you have a mentor in your genre? If yes, who is it?

Not particularly. There are many friends and other musicians that I look up to, but I've not had a mentor as such, at any point.

How do you think music festivals in India are helping musicians and artists?

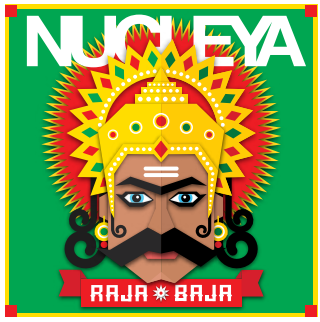
I feel it's a great platform for artists to show case their talent to an audience that might not be a fan of their work just as yet. Music festivals, especially the multi-genre ones, are a place where people might come to watch their favourite act, but end up also catching a bunch of other acts that they would not have heard of before, but after that day, they became fans. I owe a lot of my success to the afternoon slots at Bacardi NH7 Weekender back in 2012-13. So many people saw me perform over there and were introduced to my sound for the very first time.

What according to you is the most Ideal Date?

My wife and I once set up a tent on our terrace and lit up a bunch of candles in and around it. We spent the entire evening over there just hanging out and watching the sunset together. That was very special.

Your message to upcoming and aspiring artists in your genre.

Stay real and keep it fresh. More importantly, believe in the power of your music and stick to your original and unique sound. And most importantly, keep at it and don't give up.



His newest album, 'Raja Baja'

Released in October 2016, the signature Nucleya tune effortlessly mixes Western styles with Indian pop culture motifs. He reclaims folk and street sounds from obscurity and makes them his own, effectively using bass music as a language that speaks to listeners of all ages and tongues. His latest album, Raja Baja, and subsequent mammoth, pan-India 18-city album tour – the biggest-ever tour attempted by an independent artist in India – will further see him cement himself as the undisputed king of desi bass.

RAPID FIRE

If not Electronic, what would you have been playing? – Candy Crush
Best stage you've performed at – Main stage @ Electric Daisy Carnival, India
Your dream stage to perform at – Don't know yet
Three words to describe your self – Happy, Humble and Honest

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Features Overview

My first impression of the MZ-X500 came from its industrial design. Yes, it's plastic, but the fit and finish are excellent and everything feels very tight.

As on most arranger keyboards, Registrations act as snapshots of pretty much everything in the machine. In general, navigation is very easy, though occasionally "so easy it's hard" if you're used to synth workstations of the past 20 years—on the Casio, the thing you're looking for is almost always more in-your-face than you think.

Three buttons on the right side of the color touchscreen assure you that you can always get back to where you came from; the Main button is home base for everything going on in the current Registration, and the Menu icon offers cheery-looking icons for anything that can be selected or edited, such as Tones, Rhythms, effects, and the extensive mixer, which manages all multi-timbral parts in the machine plus incoming external audio.

Speaking of external audio, the MZ-X500 is well-endowed with inputs—stereo 1/4" line, TRS mic with a physical trim control, and 3.5mm stereo for an MP3 player. You can apply the keyboard's effects to the mic and line inputs, as well.

In the effects department, two DSP slots function as Inserts and include a variety of useful algorithms. After that, you get Sends with chorus, reverb, and delay. A master EQ and compressor put the final spit and polish on the mix.

The 16 velocity-sensitive pads do several different things. Factory modes include one-shot samples such as drum hits, programmable chords, and musical phrases appropriate to various sounds. The pads can also trigger articulations (MIDI-generated, not alternate audio samples) that you select from a generous factory bank that ranges from bends and crescendos to choppy dance-floor gate effects.

It gets better. In User mode, you can mix and match these functions on a per-pad basis and save your custom setups. Using the easy Pad Record function, you can play your own phrase into each pad, overdub onto that phrase (with the same sound), and program custom chords. You can even sample your own audio to a pad via the audio inputs. The pads can drive or be driven by the accompaniment styles that you interact with via the intro, variation/fill, and fade buttons, with everything syncing to musical key and tempo.

Both audio and MIDI recording are onboard. The former lets you record simply everything—your playing, auto-accompaniment, and incoming external audio—to a USB flash drive as a stereo file. The audio recorder also doubles up as an audio player giving crystal clear playback of any MP3 & .WAV files. There's a Center Cancel (Vocal Limiter) feature as well to ensure you don't have to run around looking for Karaoke files to sing along with your favorite songs. The latter is a full 16-track multi-timbral sequencer, and since it's on a separate internal MIDI port, it exists independently of the live keyboard parts and auto-accompaniment playback. (Bring up the Mixer and cycle using the Port button, and you'll see the sounds assigned to the tracks change.)

Physically, the only thing that says "budget" is the keyboard itself. The piano-lipped keys are nicely sized and feel great with your fingers on them. Play a glissando or wipe, and you'll hear 'em.

Sounds

Casio told me that under the hood, the MZ-X500 actually has more sonic horsepower than the Privia PX-5S and after checking out its factory Tones (sound programs) I believe them. You can play two upper and two lower tones at once, with an adjustable split point. Here are just a few highlights.

Acoustic pianos are on par with what's in the PX-5S, with a lot of dynamic range. I might not use them for a solo jazz or classical recital, but I'd do so for just about anything else—definitely any live band gig in any genre. The EPs offer a ton of variation and personality across the Rhodes, Wurly, Dyno, DX, CP, and Clav gamut. (Oddly, the EP bank is where you'll find mallet instruments.)

The organs are impressive, with drawbar control on the mixer sliders. Buttons toggle harmonic percussion and speed for a rotary simulation that gives a clear sense of distinct bass and treble rotors spinning. Foldback (repetition of extreme high and low drawbar frequencies) is reproduced accurately. Nothing is quite in the league of today's dedicated organ clones, but the overall sound is warm, realistic, and miles ahead of the static organ samples you would usually get in a keyboard of this type.

Arranger keyboards are something of a known quantity these days. All serve up a buffet of sounds, "one-person band" accompaniments that follow your chord changes, the ability to record your performance, and bells and whistles such as auto-harmony. Powerfully musical in experienced hands? Yes. Cool, easy-play factor for beginners? Of course. Hip and relevant for 2016 onward? Opinions diverge, but the Casio MZ-X500 might make them diverge less.

The synth sounds positively shine, and there are tons of them. Subgroups comprise leads, pads, bass synths, and Hex Layers. Originating on Casio's XW-P1 synth, these are six-way stacks that the machine treats as single sound programs. One among many addictive examples, PriviaSynth1, is as good for Prince's "1999" as I've ever used. The special Bass Synth group is monophonic: Its sounds range from simple sub-basses to Juno and Minimoog territory to postmodern buzzsaws.

Many of the guitars and basses are new and the nylon guitars are especially delightful. Orchestral sounds include some great new solo instruments that take full advantage of the pad-based articulations mentioned earlier. World instruments are plentiful, with emphasis on India, China and Indonesian gamelan.

Sound editing goes much deeper than I expected in an arranger at this price point: filter cutoff and resonance; amp attack, decay, and release; entry volume and velocity sensitivity are adjustable per Tone from the first editing screen. Hitting the Advanced icon takes you to even more fine-grained control, including graphical pitch, volume, and filter envelopes. You also get independent and highly programmable LFOs for pitch, filter, and amp (volume). Effects settings are editable per Tone as well, and you can save your creations as User Tones. There's no "oscillator" editing; any User Tone begins with the multi-sample of some factory Tone. If that makes the MZ-X500 less than a full and true synthesizer, it's only just barely.

Synth-style performance control comes by way of the K1 and K2 knobs, which you can assign to any MIDI CC. Each knob can control two parameters at once, with different ranges and reverse polarity if desired. Knob assignments, however, are saved at the level of Registrations, not User Tones. This seems related to the fact that each of the two parameters under a knob's control can affect all four Tones in the Registration. Though it's the same aspect of the sound across the board (e.g. filter cutoff), you can toggle whether each tone receives your knob twist.

Accompaniment

Casio calls accompaniment styles Rhythms; the Accomp On/Off button mutes everything but the drums. A style on the MZ-X500 is composed of 12 "elements" (song sections) that you can switch in real time. There are two intros, four main variations, four fills, an auto-fill option for when you switch variations, and two endings. Each element can make use of up to eight multi-timbral parts—drums, bass, five melodic/chordal parts, and additional percussion.

The factory styles are very good, with special attention paid to giving electronic dance and hip-hop styles some credibility and attitude. Latin, European, and pan-Eastern styles from Bali to Bollywood are also well represented. Of course, all of the standard rock, pop, ballad, and waltz fare is on hand.

Can you create your own styles? Yes, element by element and part by part. The tools here include a pattern sequencer with both real-time recording and an event list editor. You can also import Standard MIDI files.

Parameters governing how the accompaniment behaves are no less deep. Left-hand chord recognition can operate in a variety of fingered modes or the easy Casio Chord mode, which triggers full chords based on one-and two-finger input. You can set up fades and slowdowns, specifying the starting measure for each. An unexpected arranger feature is auto-harmony, which adds notes to your right-hand melody based on the left-hand chord. It's here, with a dozen voicing modes to choose from.

Another level of accompaniment consists of Music Presets, which add ready-made chord progressions to all the other goings-on as well as pre-selecting appropriate Tones. You can alter, rename, and save Music Presets in a step-based editor. For ease of use, this presents itself in terms of measures, beats, and ticks, and offers tools for adding ties, rests, and different note values including triplets. Powerful stuff, here.

Conclusions

The MZ-X500 strikes me as one of those rare items that is way better than it's supposed to be. I've only had room to scratch its surface here, particularly with regard to the way its various modes can interact to kickstart your music-making. There's a fusion going on here of a modern "producer" mindset with a traditional "arranger keyboard" paradigm.

As a synth, it's great-sounding and powerful enough to be the cornerstone of any band rig even if you never touch the accompaniment features. If you do, they've received a welcome hipness injection. As a studio tool, it offers multiple and fun pathways to quick composition. As a value, it's a definite Key Buy.

PROS • • •

Excellent sounds in all categories. Deep sound editing. Accompaniment styles/rhythms are musical and satisfying, with custom styles easy to record and save. Drum pads perform many cool tasks and integrate seamlessly with arranger section. Onboard speakers play loud and clean.

CONS • • •

Many great features are under-documented, even in supplemental tutorial downloads.

Ancient Wisdom Meets HARMAN's Cutting-Edge Technology

HARMAN has set an example of how technology can support aesthetically appealing yet challenging and complex architectures. Our sound solutions at House of Worship- the GLOBAL VIPASSANA PAGODA in Mumbai is a testament of great engineering and domain knowledge. The Global Vipassana Pagoda serves as a monument of peace and harmony and seats over 8000 people. The traditional Burmese design is an expression of gratitude towards the country of Myanmar for preserving their practice of Vipassana. A marvelous building, built using ancient Indian technology to enable it to last for a thousand years.

The center of the Global Vipassana Pagoda is the world's largest stone dome, built without supporting pillars. It took 8 years to finish the construction. The inside of the Pagoda is hollow with the highest point in the inner dome at 29m. With mid frequency reverberation time at more than 8 seconds, the Pagoda is an acoustically challenging space. The interior of the Pagoda doesn't allow any acoustic treatment. What added to our challenge, is that, most of the lessons or teachings are recordings from 1970s to 1980s, all recorded through live events!

Using HARMAN's revolutionary Digital Directivity Control (DDC) & Digital Directivity Synthesis (DDS) technologies, we installed two DS500 loudspeakers near the periphery of the dome, spaced 10m apart from each other. The loudspeakers cover the whole floor area in an even way, providing uniform coverage and excellent speech intelligibility in the Pagoda.

Resembling the Main Pagoda, there's a small Pagoda north of the main dome, again, a stone construction with similar acoustical challenges as the main Pagoda. While installing the JBL CBT100 loudspeakers, we had to ensure that the sound doesn't create too much noise because this space is used for multiple 20 minute meditation sessions throughout the day.

Mumbai is a coastal location and the Pagoda is near a creek, thus exposing it to harsh weather conditions. Long lasting and weather resistant sound solutions from HARMAN, the AWC82 loudspeakers- were therefore the best option.

Acknowledging the challenges of this iconic monument and appreciating the superior consultation and solutions provided by HARMAN, one of the trustees, Lokesh Goenka had this to say- *"For the Global Vipassana Pagoda monument, which sees more than 800,000 visitors annually, we were looking for an audio solution which could also be used as a PA system. However, the biggest challenge was to cover the 15 acres area with weather resistant sound solutions providing seamless and high quality sound. It's been a year now since the HARMAN systems have been functioning at Global Vipassana Pagoda, and we are glad of our partnership. We thank the entire team for the setup and support they are providing us."*

Photos: CornFlex / Prateek Manjrekar- Wikimedia Commons

JBL EON 208P

EON208P comes with legendary sound quality and all-in-one portable PA system, complete with an 8-channel mixer, Bluetooth audio and included AKG microphone. With a convenient suitcase-style design, the EON208P makes it easy to get great sound for performances, meetings and events. The 8-channel detachable mixer provides professional connections for mics, instruments and line-level sources, while the 8" two-way stereo speakers deliver best-in-class audience coverage. Bluetooth connectivity also allows you to stream audio from your mobile device. With 300 watts, you'll have more than enough volume to be heard. Plus, the compact and lightweight form factor means you can carry the entire system with one hand.

KEY FEATURES

PERFORMANCE

Legendary JBL audio quality and versatile operation make it the most sophisticated, easy-to-use portable PA

BLUETOOTH

The detachable 8-channel mixer features professional I/O, thoughtfully designed controls and Bluetooth audio for best-in-class performance.

PORTABILITY

Legendary JBL audio quality and versatile operation make it the most sophisticated, easy-to-use portable PA

USERS OF THIS PRODUCT

MUSICIANS

DJS

EVENTS

VOCALISTS

Professional Grade Mixer

The 8-channel detachable mixer gives you the power and flexibility to sculpt your sound and be heard with stunning clarity at any venue. Simply connect your mics, instruments and other sound sources and start performing. The intuitive mixer helps you dial-in great live sound quickly and easily.

Bluetooth Streaming

With Bluetooth connectivity, EON208P lets you stream audio from your mobile device. Now you can DJ a party right from the dance floor, or play pre-recorded material for your meeting, worship event, or health club—all without the hassle of wires.

Portable Design

EON208P puts professional audio within arm's reach—literally. The twin 8" speakers and 8-channel mixer clip together to form the most comprehensive, lightweight and portable PA in its class. Carry it in one hand with a guitar slung over your shoulder to play coffee shops and medium-size gigs. Or turn a backyard into the hottest nightclub around. With uncompromising JBL sound quality and effortless portability, you'll want to take it everywhere. The versatile enclosures facilitate stacking, pole mounting and use in monitor position.

70 years

JBL

For more information about this product, visit http://www.jblpro.com/, call 1800-208-8800 or write to indiaproinfo@harman.com

Sennheiser EVOLUTION

In 1998, evolution microphones were thrust into the spotlight for the first time, providing bands with a complete microphone solution for flawless and rich sound for both vocals and instruments. Since then, the company has sold some 10 million wired and wireless evolution microphones. evolution microphones are designed specifically to withstand the rigors of live stage performance, excelling at meeting a range of specialized needs in this demanding market. At the same time, the series manages to strike the right balance between affordability, impressive sound and high quality workmanship. The evolution series has the right microphone for any performance, regardless of whether the stage is big or small. They are a permanent fixture of the sound tech's rider for countless bands and events. In Grammy's as well, evolution microphones are used for vocals.

Look back to how evolution series was created

Before the introduction of the evolution microphone range, Sennheiser's professional microphone offering was dominated by classics such as the MD 441, MD 421 and the MD 409, as well as mics based on these models. The company's focus was clearly on the TV area, on high-quality microphones for use in broadcasting and TV studios and not every microphone that has been optimized for broadcasting can be so easily transferred to the live stage. Sennheiser was faced with a complex problem: the company knew that if it wanted to be more successful in the music industry, certain price limits could not be exceeded. At the same time, the company wanted to continue to focus on quality, with microphones that were made in Germany.

In the end, the solution was the domestic manufacture of high-quality microphones through a fully-automated production process. This represented a major financial and technical risk because such a production line had never been built before. Together with an engineering company specialized in precision engineering, the company's manufacturing engineers and product specialists started to develop a production line for manufacturing dynamic microphones and capsules.

1998 and one year later: the first mics started rolling off the assembly line and the evolution range was launched. The company's willingness to take a risk paid off through a comeback in the music microphone industry that was nothing short of spectacular. The original models of the evolution series included the wired vocal microphones e 825, e 835 and e 845, as well as instrument microphones e 602, e 604, e 608 and e 609, with more models added over time.

Evolution 900 Series –designed for the most demanding tasks

In 2003, the first premium evolution 900 models were added to the evolution microphone series. With the microphones of the 900 series, Sennheiser started a new tradition of testing the microphones from the outset in the environment in which they are actually used. The company took the first prototypes straight to a music club we know well, where they were put through their paces by musicians and the developers. Once there, we could hear directly where changes needed to be made to the sound, or where more presence or brilliance was needed. Our developers with their design and music expertise –then usually knew which refinements and tweaks were required to achieve the sound quality they were after. In record time, the 900 series has become a well-known brands among bands, artists and sound engineers. The sound of the vocal capsules and, in particular, the sound of the 935 capsule is very popular.

Every detail counts for perfect live sound. Take the evolution wired 900 series: conceived of as a harmonically calibrated family, these high-end microphones combine demanding sound with unmatched reliability. Uncompromising stage equipment for uncompromising professionals.

Evolution wireless D1

D1 is a range of digital wireless microphone systems that lets bands go wireless the easy way. With systems for vocals or for instruments, a band's life is made simpler: transmitters and receivers automatically pair and select suitable transmission frequencies, while multiple D1 systems can automatically coordinate themselves. ew D1 operates in the 2.4 GHz range, which is license-free worldwide. D1 instantly readies you for making music and takes the complexity out of wireless

Ease of use is key

Bands can now just forget about frequency setting, matching transmitters and receivers, and getting the gain right – evolution wireless D1 offers true ease of use by doing all these time-consuming and sometimes error-prone chores for them. Basically, all that is needed is to switch the system on.The rest will happen automatically. In no time at all, you're all set to start jamming – with all the levels right, and a stable wireless link.

Roland

BOSS GT-1 PREMIUM TONE FOR PLAYERS ON THE GO

Ultra-portable and easy to use, the GT-1 delivers pro-level tones everywhere you play. Driven by the powerful BOSS GT-series engine, it gives you access to a huge selection of world-class amps and effects for all types of music. A streamlined interface enables quick and intuitive sound creation, while an assignable control switch and expression pedal provide dynamic real-time effects adjustment. And by connecting to BOSS TONE CENTRAL, you can download free pro patches, editing software, and more. Equally suited for beginners, weekend warriors, and traveling players, the GT-1 packs premium sound in a compact and rugged package

Exceptional Sound

Thanks to its flagship-class GT sound engine, the GT-1 provides tone quality and sound-shaping ability that far exceeds typical compact multi-effects. A history of BOSS processing is at your fingers, from classics such as the OD-1 Overdrive to modern effects powered by innovative MDP technology. There's a huge selection of COSM amp tones on tap too, including vintage legends and BOSS original amps optimized for ideal tone and response. Specialized effects like Acoustic Simulator, Guitar Simulator, and others provide numerous tonal options, and there's even a looper to enhance your practice sessions and stage performances.

Portable tone partner

The GT-1 was designed for musicians on the move. It's surprisingly lightweight and compact, yet still delivers the rugged durability that BOSS is famous for. AC or battery power provides flexibility for any performing situation, and up to seven hours of battery life is available for street performing and other mobile gigs.

Easy Patch Selection and Sound Creation

The Easy Select function allows you to choose patches by genre, distortion, or effect type, while Easy Edit lets you tweak drive, modulation, and echo tones to perfection with little effort. Dedicated panel buttons provide quick on/off switches for effect groups, and also unlock deep-dive parameters for microscopic fine-tuning.

BOSS Tone Central and BOSS Tone Studio

At BOSS Tone Central, you'll find tons of free patch collections for playing all types of music with the GT-1. Created by pro guitarists, these patches are dialed-in and ready to use, and make great starting points for advanced players who like to create their own custom sounds. The free BOSS Tone Studio software provides a full-featured editor/librarian for the GT-1, as well as integrated access to all the patch collections at BOSS Tone Central.

Maximum Control in a Small Space

The GT-1's three footswitches are smartly designed to provide patch selection, tuner access, looper control, and more in a minimal footprint. The dedicated CTL1 switch is freely assignable to functions like tap tempo, effects on/off, and numerous others, while the expression pedal and toe switch are assignable to volume, wah, and various effects parameters. If you crave more control, there's even a jack for connecting up to two external footswitches or an expression pedal. And in addition to providing access to BOSS Tone Central and BOSS Tone Studio, the GT-1's USB jack lets you record and re-amp tones with your favorite DAW.

SUMEET SUVARNA

Artists, Promoters and their Complicated Relationship

"Great things are done by a series of small things brought together."

– Vincent Van Gogh

That is basically every good concert you've ever attended or will ever attend. A lot of people come together to put up something that just one or two couldn't have managed to. Unity isn't a very complex idea and neither is teamwork. But when you talk about teamwork, the music industry as a whole probably isn't the first thing that comes to your mind. Because when you talk about 'teamwork', it's usually associated with sports or teams in a corporate setup and so on and so forth. But how many times have we gone home from a concert and thought of how exactly did they manage to pull it off? We'd probably credit the band(s) for their stellar performances or how the sound and light setup was great. Rarely do we credit the whole team for the event. The fact of the matter is that the event wouldn't have been half as great as it was if the two main players in this scenario, i.e. the Artists and the Promoters didn't work well as a team. A successful gig without the two getting along and coming together as a team is a rarity.

The music industry, as a whole, isn't small. But it isn't one of the largest either. And in a country like ours, the demographics change to a great extent. It changes further when you talk about the Independent music scene. It is a fairly small scene. There are only a few bands/ artists and fewer people to program gigs for them, at least when compared to the scene in most of the West. So it is very important that the promoters and the bands get along. At the same time, it is unrealistic to expect so many people with so many different sets of ideas to get along all the time.

The Artist and the promoter relationship isn't a simple one by any means, especially when one or both the parties are new to the business. In my experience over the last half a decade, I've come to realize that one too many people artists complain about the promoters and vice versa. And all this could be for various reasons. Some may be valid and some, not so much. Often, it is because one does not understand or empathize with the other. Other times, it's because one does not want to be willing to be a little understanding. Bluntly put, being a douche! And all this may have a little effect on the individuals. But it can greatly impact the final product. I.e. the gig! The question, though, is; can it be avoided? Can it be worked around? The answer is a resounding YES! How? Maybe doing a few things and avoiding some could help.

Control Alt Delete is a great example of what can be achieved when the Promoters and Artists come together!

Respect each other:

It's simple. You respect people and they respect you. It's the most basic thing expected out of anyone. But somehow, a lot of promoters, new and old take artists for granted. If you're one of them, it's time to change your attitude. Nobody wants to work with someone who cannot respect his subordinates, let alone any self-respecting musicians. There are also some artists who can be really difficult to work with because of their unrealistic demands and high-handedness. So a bit of courtesy and professionalism while dealing with people you work with will go a long way!

Production:

Communicate with each other about the band's requirements as far as the sound setup is concerned. It will not always be possible to meet every requirement. At times when the promoters can't provide the artists with the said gear, something equivalent instead could be suggested. At times, one or the other or both the sides will have to reach a consensus by compromising on some requirements.

Don't ask the artist to pay to play:

This is a very weird concept as it is, but it is even more absurd when you want bands to pay for local club shows. It's as if you make the production company pay for the sounds and lights they provide you with. Why? For 'exposure'. Because you're exposing their sound and light setup to the audience. Even if a venue has their 'regular crowd', you're buying a service here. And you can't make the service provider pay for providing the service. Where else do you see this happen, but in the showbiz?

Promotions:

You'll often come across promoters/venues who don't promote the show as much as they should. It's solely expected out of the artists to promote the event and get the crowd. Sometimes, it's vice versa. This is one of the responsibilities that ought to be shared by both, the artist(s) and the promoter(s). That's the only way you can have a wider reach and in turn, have a larger audience at the gig.

Watch the Clock:

Delays and changes in the schedule are very common at gigs. Avoid that. Promoters need to give the time slots to the venue, production team and the artists well in advance. Have buffer time in case of minor delays. The artists need to show up on time. There cannot be any excuses here.

Sound-check / Line-check:

Promoters need to make sure that each one of the bands has ample time to do a proper line check with at least a couple of bands getting to check their sounds before the show starts. While as artists, it's your responsibility to do a quick and tight sound-check. Doing silly things instead of finishing your sound-check will only frustrate the technicians, promoters and even the other artists waiting for their turn to do their sound-check.

Don't leave the venue after your performance:

A lot of performers tend to forget that there are other performers who were there to watch them perform. Avoid that. Stay back and watch the other artists perform. At the very least, it shows that you respect your peers and support them. It puts you in the good books in your music community.

Have a written contract and respect the terms & conditions:

The biggest mistake most promoters and artists do is not have a written contract. And that's a wrong and a very risky way to conduct business. Make sure that you have all the terms & conditions written down and signed by the promoter and the representative of the band. This is very important, for when one or the other goes back on his word, you can always contest that. So make sure to have a contract for the event and honour it.

The aforementioned are just some things that promoters and artists can do to have a smooth working relationship. With the passage of time, with experience, you'll realize that there is much more you can do to have a good working relationship with one another and you'll find a tad bit easier to move forward in the right direction. When the promoters and artists get along, it has a positive impact on the whole scene. So support each other, stand by each other through thick and thin, be a little accommodating and you'll realize how important a role you played in the making sure that there's good live music for everyone. Everyone wins. Then be it you (promoters and artists) and your supporters or your fans.

Remember, none of us is as smart or as strong or as efficient as ALL of us.

An Interview with
Jacqueline Renner
President, C.F. Martin Guitars

We had the pleasure and the opportunity to have a quick chat with the President of Martin Guitars, Jacqueline Renner along with Ric about their products showcased at Music China, what they think about the Indian market, their view on Trade shows and a lot more. Read on to find out!

Could you tell us about the products you have showcased at Music China, Shanghai this year?

Jacqueline: The music china products that we have showcased include products that we introduced earlier in January this year at the NAMM show. It includes the D222 which is the exact replica of the Dreadnought Guitar that Martin built in 1916. It was built in our custom shop and is a limited edition guitar, just to celebrate the 100th anniversary of the Dreadnought guitar. I think that is probably one of my favorites.

The other one is the guitar we brought out in celebration of John Lennon's 75th birthday. John had played our Martin guitars in his career. WE created two models: One was a limited edition John Lennon's 75th anniversary and the other we have here at Music China is more broadly available instrument for this year.

Ric: I ended up buying one of my favorites, that is the OO that was built right after the depression. OOL 17 which is called Whiskey Sunset. It is very warm and sweet sounding and easy to play in your living room and write songs with.

Tell us how Music China as an exhibition has helped you reach out to your consumers or Distributors.

Jacqueline: In our partnership with our distributor in China, 2016 is quite important for us after a 20 year back and forth, we have regained the lawful right to our key trademark. Our logo is so distinctive of our Martin Guitars. We haven't had the rightful ownership of that in China but this year for the first time, we are going to show our consumers and dealers in China that they will be buying authentic Martin Guitars

Your plans for the Indian Market

Ric: With the help of our distributor in India, we are trying to reach out to people there and also develop connections with Bollywood musicians/artists. Is it going to take some time for that market to grow, but I believe it is important to have a good foothold in there. We will make sure our strategies are in place for India and also that the trademarks are in order. We would reach out to the actual consumers and go to them.

Do you have endorsees in India?

Ric: We don't have any official endorsees as yet but we are in the middle of working with a gentleman who writes scripts for Bollywood. We have global ambassadors like Ed Sheeran, or even Eric Clapton. If they do play at a venue in Mumbai, lot of times, their management come to us saying they are playing in this city and if would support them and if we involve our distributor to work with the organizer, we will do it indirectly for world tours.

Jacqueline: As we grow in India, we will seek with our partner to expand the ambassador program. You may have heard of the ambassador program and we are building that all over the world market. So first, we need to be able to have artists play the Martin Guitars. When we do, we will add them to the family.

Your message for readers of the magazine.

Jacqueline: Please play our instruments! We strive to make the absolute best acoustic guitars in the world. Give us a try and we hope you fall in love with us!

Ric: I think the Indian market is very talented and I have become a fan because of my daughter's interest in Bollywood movies. I think it not only has good comedy but also good drama and they are so musical. So I think the culture is musical and there is no better instrument to share that than the guitar and we would like the Indian market to have the best guitar in the world, and that is Martin.

MUSIC CHINA AND PROLIGHT + SOUND 2016

MUSIC CHINA

Music China's 15th anniversary edition concluded with record-breaking results. A comprehensive business platform for exhibitors and visitors. The 15th edition of Music China attracted 1,909 exhibitors and 90,125 visitors to celebrate its anniversary and was an enormous success.

An ideal marketing stage for branding

- C. F. Martin & Co from the US is celebrating its 100-year anniversary this year. They were presenting their three key brands to dealers and customers in separate booths and a special showcase of its signature Dreadnought guitar at the show. Ms Jacqueline Renner, President for the company spoke of the result: "We have a beautiful presence at Music China to represent our brands and to demonstrate our custom shop and the special aspects of what makes Martin's artistry so unique.
- Yamaha Music & Electronics (China) is one of the exhibitors that has been supporting Music China for years and has been growing together with the show. Mr Mamoru Fukuzawa, Assistant General Manager of the company further explained: "Participating in Music China gives our brand the opportunity to grow and to understand the evolving musical instrument market in China and our competitors.

Buyers thrilled with product genres and observed new industry trends

Leading online retailer Amazon came with a musical instruments team representing China, Germany, Japan, the UK and the US, and. Mr Joe Franger, representing the US office explained their purpose of the trip: "We attended the Music China show to identify new selection for Amazon customers around the globe. Each country representative has specific targets but we share selection across marketplaces. Music China is a great place to explore and evaluate business partnerships which is necessary to place orders at a later date. "

Fringe events revealed international perspectives of music education and industry development

The high-level industry forums held alongside the show were packed full of audience members who wanted to learn more about new business ideas and the evolving music education market from industry leaders.

A series of master classes on different music genres for kids, adults, amateurs and professionals were conducted under the Music China Education Programme.

The next Music China will be held on 11 – 14 October 2017. For more details about the show, please visit www.musikmesse-china.com

ProLight and Sound, Shanghai

Extensive fringe events blaze trail of innovative technologies

With a bigger scale and enhanced features this year, the show attracted 26,527 visitors, marking a 4.2% increase in attendance from 2015. 561 leading audio and lighting brands and companies also gathered to present their latest products and advancements in the industry.

Fair continues to receive strong industry support and high-calibre visitors

The show continued to attract high-quality visitors and some of the biggest names in the pro audio and lighting field to attend, including 797Audio, Ableton, AKG, Antari, Apogee, Audiocenter, Beyerdynamic, Christie, DGX, DJ Power, DPA, ETC, Fidek, Focusrite, GIS, GLP, Harman, Jolly, Kling & Freitag, KRK, Maquinas Iberica, Nexo, Novation, Redx, Rupert Neve, SAE, sE Electronics, SE Audiotechnik, Shure, Soundking, Superlux, Takstar, Tascam, TW Audio, Universal Audio, Vue, Yamaha and Yes Tech.

Relocation of halls conducive to an ideal business environment

Many exhibitors also welcomed the decision to relocate to halls N1 – N3. The larger exhibiting space in the new halls enabled them to fully make use of their booths to showcase their innovations. It also created a more spacious area and welcoming atmosphere for them to conduct business, which in turn benefited both exhibitors and visitors.

As Prolight + Sound Shanghai gathers some of the best global brands, visitors were presented with a complete spectrum of audio and lighting products and technologies.

The next Prolight + Sound Shanghai will be held from 11 – 14 October 2017 in Shanghai. Visit www.prolightsound-shanghai.com for more details.

Yamaha Music India's

TEENS ROCK – THE BATTLE OF BANDS

Yamaha Music India Pvt. Ltd. Presented "Teens Rock – The Battle of Bands 2016"; which was not just a competition between bands from academic schools but also a VISION to develop music culture in India.

ABOUT THE COMPETITION

This competition focuses on providing a platform to all budding musicians, young and fresh talents from school, a platform where students can showcase their talent, skills with a competitive spirit. As we believe that music not only refreshes and relaxes one's mind but also when performed as a team in form of a band teaches a lesson of being a team player, reacting to dynamic situations, enhances confidence level which helps a person at any stage of life.

Teens Rock – the Battle of Bands is a musical band competition, organized for academic schools in which students of schools form a band and can participate. **November 2016** witnessed the 3rd edition of this competition.

With the vision to develop music culture this competition laid it's foundation in the **year 2014**, in which schools from DELHI / NCR were invited to participate. This competition took its **2nd Edition to North India** level where schools from cities like **Lucknow, Chandigarh, Delhi, Gurgaon, and Jaipur** participated and enhanced the level of competition.

Yamaha Music India ensures that this exercise does not limit itself till the finals of competition but also ensures to provide and pave way for future musicians. In 2015 the winner school was **"STUDY HALL"** from **Lucknow** was given the opportunity to play at **PALM EXPO 2016** which is one of the biggest music instruments expo in India and also features performances of International and National Artist.

In continuation, Yamaha Music India launched its **3rd edition** and this time its wings were widespread in North India and South India. The participating cities were **Lucknow, Chandigarh, Delhi, Gurgaon, Jaipur, Bangalore and Cochin** featuring participations from 116 schools across these 7 cities!!. The participated Yamaha Music Squares where auditions took place are as follows:

1. Amrit Music Pvt. Ltd. Chandigarh
2. Music Ville Pvt. Ltd. Lucknow
3. Rajputana Enterprises, Jaipur
4. Sangeeth Mahal Musicals, Cochin
5. Thomsun Music House, Bangalore & Cochin
6. Times Life Style, Gurgaon & Delhi

List of 9 finalists were chosen after auditions in respective Yamaha Music Squares are as follows:

1. Amity International School, Saket, New Delhi
2. Bishop Cotton Boys' School, Bangalore
3. Jagran Public School, Lucknow
4. Manav Rachna International School, Gurgaon
5. NPS Kormangala, Bangalore
6. Rajagiri Public School, Cochin
7. Ryan International School, Jaipur
8. S.H.HSS Thevara, Cochin
9. St. John's School, Chandigarh

17th November 2016 was decided as the Grand Finale day for this competition. The Grand Finale took place in **Jain Heritage School in Bangalore.** The Grand Finale was judged by **Mr. Rahul Ram** (Bass Guitarist, Indian Ocean), **Mr. Amit Kilam** (Drummer, Indian Ocean) and **Mr. Nikhil Rao** (Guitarist, India Ocean) members of Indian Ocean Band.

On this evening people in Bangalore witnessed hardcore power packed performances from 9 finalists' bands. The competition was tough as all finalists were best and showcased extraordinary skills in their craft of music in various genre. After all the performances **Manav Rachna International School, Gurgaon** was declared as **Winners**. The **runner's up** of the competition was **Amity International School, Saket, New Delhi** & the **second runner's up** were **Sacred Heart School, Cochin**.

The event also featured the performance from the members of INDIAN OCEAN band featuring Mr. Rahul Ram, Mr. Nikhil Rao and Mr. Amit Kilam.

With this competition Yamaha Music India also showcased their strength and variety of musical instruments available in India as the musical instruments used for grand finale were sponsored by Yamaha Music India Pvt. Limited.

YAMAHA

TEENS
ROCK
The Battle of Bands

TEENS
ROCK

Marshall

TEENS
ROCK
The Battle of Bands

TEENS

Hardwell, our favorite DJ had a quick chat with us about his start into this genre of music, his journey so far, what he thinks about the Indian Electronic scene, his inspiration and much more.

Hardwell

Tell us about how you decided to get into this genre of music

At the age of 10, I got my own turntables and spent my allowance on records— in the record store that Tiesto opened in Breda. I used to lock myself in my room, practice smooth transitions and the right mixes. I was already playing the piano since the age of 4. I used to plays at friends' birthday parties and win turntable competitions. I was 14 when I signed my first record deal, so I was 14 and 15 when I started touring in Holland, and I was 17 when I was headlining the major festivals in Holland. It's really crazy, but like, every week, I was just at home in the studio, I started touring more worldwide. I wasn't allowed to go into the clubs by myself until I was 18. For four years, my parents drove me to every appearance, and accompanied me into the club. My parents supported me incredibly

How has your journey in this space been so far?

When I look back on my career, I was always really positive about my career. Everything grew really natural. And of course, when Tiesto picked me up, that was a big boost for me. Especially in the States, because it was exactly the time that EDM blew up here in the U.S., so I was able to actually tour in the States, join him on his tour, and we did a lot of gigs in Europe. Well the key thing is you have to love what you do. It can be a lot of work, long days, tough travelling all the day but I can't ever complain because I love it. This is what I've wanted to do all my life. I like to keep busy and work hard to achieve my goals. Life would be boring otherwise. You have got to think about what's really important in life and the most important thing about having success and being popular is that you're in a position to give something back to the world. That's the most beautiful thing you have. If you have success the most beautiful thing you can do is share that success with other people in the world. So I started with the idea to start my own foundation 'United We Are Foundation' and give something back to the world. That's when we came up with the idea of the 'World's Biggest Guestlist' in India. There were over 100,000 people in that stadium and we raised enough money to send more than 18,000 kids to school for the next 10 years. It was an amazing charity event and we are definitely going to do some more of those charity events in the future in different countries.

Considering that this genre of music is received the best across the world, is there more pressure to make better music?

There's a constant need to reinvent oneself for any genre of music. Diversity is the key to creativity. If you are not experimenting with newer sounds, the experience will be a repetitive one.

How has your shows in India always been?

I've always had a strong relationship with the Indian fans. They've been some of my biggest supporters and I am so grateful for their belief in me and my music. Connecting with my fans in India, whether at gigs or via social media, has always shown me how special the passion in the country is.

Not just for music, but for life. It's magical. It's seriously one of the best fan experiences I've ever had. Seriously, the crowd is so dedicated, they know every song that I play. That's why I am coming back again. As a DJ you want to play in front of passionate audiences and the fans here are second to none, they love dance music like I do and this always makes me so happy when DJing at an Indian event

What's your take on the Indian EDM scene in contrast to other countries?

India has opened its arms wide open to dance music in a phenomenal manner and today all the top festivals are making their way to India. Dance music is no stranger to India anymore with most of the big DJs wanting to perform here time and again. Sunburn has opened up the avenue for dance music in India. I think India is one of the emerging powerhouses of dance music right now, the pace at which the scene is growing has been so impressive. The fans really driving that and it really separates the Indian fans from other countries in the world.

Which Indian artists would you like to collaborate with and why?

There a lot of artists I'd like to collaborate with but nothing is planned as yet. India has some very interesting talent.

FEW KEY HIGHLIGHTS

- Hardwell has collaborated with Sartek, Zaeden
- He has always been part of the Sunburn shows from day 1
- He has done the I AM Hardwell show
- He has executed the World's Biggest Guest List for United We Are Foundation in India with over 70k fans for charity

RIDER MANIA

WHEN MOTORCYCLE DIARIES HAVE MUSICAL NOTES

Rider Mania brings people from all over India together for the love of Royal Enfields and what better way to unite them than through music! It was an honour to be part of the program at Rider Mania 2016 and we hope to make it back very soon.

- Reggae Rajahs

Music has always been a huge part of anything you do in India. Biking and music have always been synonymous to each other. It was amazing playing for so many people from many different parts of the country.

- Ankur and The Ghalat Family

It was a great show and we wish there are more such events in the future. Music acts like an energizer at such events and with a receptive audience the artists too feel at home.

– Parvaaz

Photo Credits: royalenfield.com

Royal Enfield's 3-day annual festival that celebrates biking, brotherhood and music - Rider Mania 2016 recently concluded in Vagator, Goa. We provide you with a throwback to what went down in the land of sun and sand, last month.

Ask any Royal Enfield enthusiast (read: die-fard fan, for, there is no middle ground when it comes to the fandom that Royal Enfield enjoys) and he / she will tell you that the iconic thump of a Royal Enfield motorcycle is nothing short of music. Multiply the thump by tens of thousands and what you get is an infectious symphony that is good enough to give you goosebumps trigger a wave of adrenaline rushing through the veins. Goa experienced something similar this November as thousands of 'Rider Mania'cs rode to the sun-kissed state of Goa, from near and far, to celebrate biking, brotherhood, music and more at Royal Enfield's annual gig Rider Mania 2016 in Vagator.

Team Royal Enfield believes that the riders are really at the heart of all the kickass rides and events that they organise. Like the Royal Enfield Himalayan Odyssey, Tour of Bhutan, Escapade, etc, Rider Mania continues to be a key annual event for Royal Enfield. The 'Rides and Community' department that toils behind the scenes organizing and conceptualizing these properties to ensure a successful community engagement programme, is clear about the fact that Rider Mania IS NOT a music festival. Adarsh Saxena, one of the key persons who heads this department, says, "Rider Mania is festival with biking as its focal point. Most of the people attending the festival ride from different parts of the country and come to Goa. When they get here, they get involved and keep themselves busy in the activities happening here, like the Custom Bikes Arena, the races that are happening, etc. Basically they are kept rather busy with all things biking. This is where music plays a very important role." And rightfully so. After a hard day of work with motorcycles, having fun in the mud, every rider deserves some entertainment. Team Royal Enfield believes in using this opportunity to create eventful evenings that contribute to long-lasting memories each year by igniting the spirit of music, mates, motorcycles and more, by well-known artistes. "We use music as an important element to elevate the entire experience of the festival", adds Saxena.

The makers of Rider Mania have a rather unique approach when it comes to the selection of the artistes performing at the festival. Saxena adds, "We ensure that we work with artistes who want to be a part of Rider Mania, and not merely based on their popularity. The artistes really need to be able to connect to motorcycling, the riders and Royal Enfield." The artistes may not belong to any one particular genre of music but the quality of the artiste holds paramount importance. Team Royal Enfield also keeps an eye out for artistes who may not be very popular but are churning out fine music, and ropes them in for the gig. This can be best explained in the example of band, Sapta, who opened the music at Rider Mania this year by performing on Day 1. Saxena explains, "We had Nucleya perform here 3 years ago and look at Nucleya now. Over the years, Nucleya has really exploded. So we try to keep a healthy mix of the 'big daddies' and the newbies, as far as the artistes are concerned."

Nucleya took to the stage on Day 1 and the crowd was mighty elated to have the artiste playing at Rider Mania for the third time. The crowd went berserk as the 'Bass Raja' didn't take much time to bring the house down with his infectious music.

Sapta, a Chennai based Electronic band also played on the first day.

Day 2 of the festival saw Ankur and the Ghalat Family take over with their songs that have a 90s 'pop songs' feel to their compositions and simple lyrics. The band was followed by India's first reggae sound system in the form of Reggae Rajahs stuck to their mission of spreading the sounds of dub, reggae and dancehall music. The final act of Day 2 was a collaborative setup featuring DJ SA - India's premier HipHop/Trap DJ and Sound Avtar (SA), said to be one of the most explosive Bass and Trap Music DJs.

The music affairs on day finale began with Parvaaz, a Bangalore-based rock band comprising of Khalid Ahamed (vocals), Mir Kashif Iqbal (guitar), Fidel D'souza (bass) and Sachin Banandur (drums & percussions). The Kashmiri lingo used in the songs and the Pink Floyd-esque essence to the entire set-up of Parvaaz's sound connected well with the audience at Rider Mania. However, team Royal Enfield indeed saved the best for the last and Papon proved why he is one of the hot properties in the Indian music scene at the moment. The multi-instrumentalist, who was performing at Rider Mania for the second time, celebrated his roots by strumming a few Assamese songs and the bikers who had assembled from across the country, hummed along thereby stressing on the fact that music truly knows no boundaries. Papon's extremely popular Bollywood songs – Sun Le Re and Moh Moh Ke Dhaage followed but what really got the audience swooning was Banao Banao, as the crowd echoed the words after the singer. The evening, and the festival came to a close despite the bikers seemed to not have had enough of Papon's singing prowess. All things must come to an end, they said.

HAMZA

Hamza, a popular House Music Producer and a Record Label Owner for House Music spoke to us about his music, how he developed an interest in this genre, artists he has and will collaborate with and his message to aspiring DJs of this genre.

Tell us about Hamza

Music Producer Since 2009 (Have over 200 tracks released since than on labels from all over the world)

- Dj Since 2006 - started dj'ing in New York City in 2006 while i was a student at NYU studying Music Business
- Started India's first House Music label Called Wind Horse Records in 2009.
- Wind Horse Agency Started in 2014 - We represent Kali G (Morocco), Manu Idhra (Portugal), Hamza (India), Mr Bista (India), Rajasthan Folkstars (India) and Niel Gomes (India). We also represent many other DJ's in out label nights that we organize across India
- Run an Electronic Music blog called Beats Beyond Borders focusing on House and Techno Music across Asia.
- Run Wind Horse Podcast Series on wind horse records where we release monthly podcasts from local and internationals house dj's
- Wind Horse School & Studio in Hyderabad coming up next!!!

You are not only a Producer but also an owner of a Record Label. How do you multi task?

I multi tasked in the beginning but later I realized that if I spread my energy between performing, composing, running a label, running a podcast, running a blog and programming parties, I will not be able to do anything properly and everything will be done in a half hearted way. So I decided to invest in people and build my company up by working with other people. This way I can still focus on what I do best which is music production and DJ'ing and as far as the other aspects are concerned like the blog, podcast and events, I have other people who head those divisions and I oversee their strategy and plans. I must tell you I am extremely lucky to have the best team though. They are all like my family and we are really get things moving now all across the globe. Bahaar Kaur runs our Artist Agency. Stalvart John Runs our podcasts. I (Hamza Rahimtula) run the record Label. We have Karthik Sivasankar who is working with us on completing our studio and school in Hyderabad. I am truly blessed to work with such lovely human beings that I respect and admire. We are building a community and there is a lot of love we are pouring into the music scene!!!

Tell us about your music

Deep House, Tech House, World Beats (Africa, Latin, Sufi, Middle Eastern, Jazz, Funk), Techno, Acid House, Minimal House,Jackin House and more weird and crazy combos. Who knows what I will do in the future but I am always looking to create original dance floor moments.

What makes your music production unique?

I make Deep House Music and Tech House Music. My tunes are inspired by World Music where I take influences from Latin Music, Indian Music, Sufi Music, Turkish Music, Afro Music, Jazz Music and Funk Music. The Basic concept of my music is to make music for Deeper Dance Floors which are more organic in their choice of sound and less synthetic and Synth oriented.

I believe in Dance Music that has an optimal balance between organic sounds and electronic elements.

That's why I love working with live musicians on stage and in the studio. I travel a lot so I sample a lot as well from music that I buy all over the world in small hole in wall stores. What makes my music unique is the fact that I have traveled a lot and have had a lot of exposure to different cultures so i want to share what I have seen and express my inspirations through music.

Which has been your best performance till date and why?

My best performance was at the Dharamshala International Film Festival Last year in Dharamkot in North India. It was so cold and there was water on the stage before our performance. We thought we will get electrocuted and die but people were so amazing that they danced in the cold for 5 hours and it was the most amazing setting ever with Buddhist prayer flags everywhere. Best Moment Ever!

How do you perceive electronic music as a genre in India?

I think there has been lot of progress and there are many talented artists now in India. India will be a leader in the electronic Music Scene in the world very soon. Electronic Music will become

like Bollywood and Cricket. The only thing is that Young Indian artists need to travel more to Europe and the States and learn more about the origins and history of house and techno and other genres so they can understand the music in a deeper way. Just watching you tube will not give the full picture. This is one area where I feel we need to grow more. We have lots of talent but the local talent has not discovered the whole spectrum of electronic music. Most have just scratched the surface so lots more learning needed. However I am confident that we will be major players in the global electronic music scene. It is already happening and exciting to ride this wave and be a part of this.

You have not only collaborated with International big names but also Punjabi artists. How do you differentiate both the experiences?

I collaborated with Jasbir Jassi on experimental Punjabi Sufi Deep House Tracks. One of them called Allah Hoo was number 4 in the World Soulful House charts!!! Jasbir Jassi is very open to other genres of music. He is a super performer and extremely spontaneous and a free flowing singer so it was a real treat to work with him and get such a top notch result. I have also collaborated with Yungchen Llhamofrom Tibet who is a famous world music artist signed to real world records which is Peter Gabriel's Label in the U.K

Do you have any new releases on the cards?

Our Documentary Album Launch is happening in October 2017. We have made a One Hour Documentary of our journey through India and Portugal and documented this through a film and Album. 2017 is a big year for us. Manu Idhra & Marco Oliviera from Portugal and I have partnered up to work this documentary series together.

Your message to aspiring artists

Don't sell out! Music is an art! You should only make music from the heart and not get stuck into playing and making music you don't like just to pay your bills. If you make the music you love eventually your bills get paid and people appreciate you for being yourself and contributing in a heartfelt and an authentic way. Music should always be honest from the heart and soul. Never from a practical mind set or to follow a trend.

Also Travel Travel Travel!!! Go to different countries and travel for music to get exposed or else you will live with a limited view.

SHREYA BOSE

GIRLS GRABBING THE CONSOLE
WOMEN IN EDM

There's plenty of material discussing how women have it harder within the light-and-shadow domes of EDM. For the longest time, it was hard to come by a female DJ, and while we might be seeing a welcome change in terms of girls handling the turntable, it is still not the norm. Latent misogyny is still annoyingly prevalent, as testified to by many of the most established women in the scene. In July, The Chicago Tribune ran an article entitled "EDM is a big, lucrative world, but not for women DJs" which mentioned "only 9 percent of music on EDM labels is produced by females". This statistical disparity could be attributed to a lower level of interest among women when it comes to gearing up for electronic, but it's a theory that comes with far too many holes.

Women have been spinning in the scene for a long time. Delia Derbyshire (1937 – 2001) was one of the greatest synthesisers of her time, and adapted a piece by Ron Grainer into the theme music for Doctor Who. Yes, THAT Doctor Who. Annie Nightingale, the first presenter on BBC Radio 1 DJs regularly and is called the "Queen of Breaks" because of her role in bringing breakbeats to the masses through her radio career. DJ Storm is the first lady of the British drum and bass label Metalheadz, which in 1996 the first volume of the Platinum Breakz series of compilations which went on to be constructed, by both critics and listeners alike, as generating a sound unique to a young, multiracial Britain.

On the other hand, women still have to deal with things akin to what female singer, songwriter and producer Grimes said once, "I don't think there are few female producers because women aren't interested. It's difficult for women to get in. It's a pretty hostile environment." Or what Australian female duo NERVO mentioned in an article on FLAVORWIRE : "DJing is definitely male dominated. I think in a way it works for us, but sometimes it works against us. I don't think our generation will see the day when there will be more female DJs than male DJs ". Pakistani-American duo Krewella told a Magazine : "The electronic music industry can be daunting for women." And the following happened to Annie Mac who won the Best Female award at the 2009 Drum & Bass Awards and whose compilation series has included dance music artists that ended up being hugely influential : "I did an interview for a reputable dance music magazine in which the journalist asked me what it was like to be a mum and a DJ. Then he asked me what it was like to be pregnant and a DJ. Then he asked me about an outfit I wore to the Brits and asked me how I DJ in a dress and heels? Finally he asked me for two music recommendations for 2015. I recommended a female artist and a female DJ, so he asked was this me doing the 'supporting women' thing?As far as I know 'DJ' is a genderless word. Yet I've been asked questions like this in every interview I've ever done." (as told by Annie Mac to FLAVORWIRE). India's first female DJ told www.radioandmusic.com in 2012 : "Even after ten years of DJing, a male DJ's mistake is always overlooked but if a female DJ makes the same mistake, people talk. They are waiting for you to make a mistake. Lots of people told me to just flash my smile, body and everybody would look at it and not bother about your music. So it took a long time to make my mark and tell people that I am here to stay." Given that these are women who are widely popular and earned numerous accolades, one has to stretch the imagination to wonder what it is that female amateurs and novices go through.

The causes behind this phenomenon aren't really all that different from the cause behind

discrimination against women in any artistic field : bias. Add to that the fact that being a DJ requires a formidable amount of technological expertise, and we find ourselves confronting the fundamental underrepresentation of women in STEM (Science, Technology, Engineering and Mathematics) fields. The UNESCO Institute of Statistics released a fact sheet in 2015 that said "Gender stereotypes of male and female roles in society, especially with regard to the professional engagement of women in the field of science serves as a common obstacle to female researchers."

Now, I don't mean to downplay the fact that things are changing. Women are, like in most things now, everywhere in EDM. They have always been making the requisite waves, but what gives them pause is having to navigate a minefield of bias, sexism, inappropriate propositioning and general distasteful behaviour. However, people like DJ Kennedy Jones are making it a point to bring this issue to the attention of fans and industry participants alike. Kennedy collaborated with female DJ Dani Deahl on a four hour Periscope discussion that took some serious shots at gender inequality. At Tomorrowworld 2015, Jones called out for greater attention to female DJs and producers, while on stage.

One can assume that the same applies to the scene in India. Nonetheless, we are in no lack of women who generate electronic magic behind the console. Case in point :Ma Faiza who, when she started playing electronic music was actually booed off stage. Now, 13 years later, she is practically the mother of electronic in this country. DJ Pearl, with husband Nikhil Chinapa co-founded Submerge – India's preeminent EDM party which showcases home-grown talent while being headlined by some of the most vivacious talent in the world. DJ Megha Kawale has been globetrotting for over a decade, playing for everything from fashion shows to palaces in Udaipur to train stations in Switzerland. Sandunes or Sanaya Ardeshir has played the legendary SXSW festival in Austin, Texas and Tanvi Rao of Sulk Station has been featured at Southbank Centre in London.

In conclusion, despite their residual darkness, things are looking up for women as they decide to assume the creative mantle of DJ-and-producer, but the path is, by no means, as pristine as it should be in any world based on an easy acceptance of basic decency. Happily, the human nature allows for the most astounding changes, and in that train of optimism, you should go ahead and listen to a kickass track spun a lady who knows her way around the sound.

ALBUMS TO LOOK OUT FOR!

We have seen bands create some really interesting expressions off late, under the tag of indie music. Not only is the uniqueness of each instrument, sound and band vastly prominent, but also some tastefully innovative ideas and scenarios that have emerged from this new wave of independent and expressive music. We've picked out two albums for this month's issue that exemplify exactly this.

The Family Cheese's Self Titled Album

The Family Cheese has had a long-standing history of being different, on literally every possible musical level. Each instrument has its own defining style that binds and holds the band together regardless of how many tonal, dynamic, meter and even genre changes their tracks go through. As if to say this weren't unique enough, their drummer also sings and raps for the band.

This multitude of ideas and musicality was always prevalent in their live shows, but is especially visible in their new self-titled LP.

The Rap Song hits it off with a story of a Parsi boy in his teens, but what grabs your attention more than the hilarious plot is the internal pop influence trying to cut through conventional rap. You can probably never go back to your quintessential drum machine rap songs after experiencing the musicality in this track.

B.O.O.B's intro and feel definitely gave me a Dream Theater/Rush vibe with the phrasings and odd meter styles used. The main interest though, is the subtle Carnatic influence that makes itself felt despite all the fancy rhythm work across a span of eight minutes.

UNIR dials it down with a mellow tone, with a hint of classic rock that occasionally bleeds in. While the vocals don't seem striking in the album, it would definitely be a joy to watch the drummer pull it off live.

Sometimes All U Need drops the mood further down the lazy bar, not just with respect to the tempo, but also the textures used across the song. The sarangi taking over in a folk/gospel track was an unexpectedly brilliant and ridiculously tasteful concept, which doesn't cease to give me goosebumps even on repeat.

Lala definitely changes the previous mood though, rushing and pacing heavily through with simple and powerful Carnatic phrasings and pleasingly chaotic drums. The length of the track doesn't go too well with the pace of the song, and although it may seem stretched out to some, you can never get tired of odd time licks.

Stories Of The Places You've Never Been seems to be influenced by the band's extensive travel across India over the years and how it has come to shape them. The acoustic layer and harmonies hit you hard with a Pink Floyd-ish vibe, and that can pretty much never be a bad thing.

Blue and Pissed Off brings you a new age Nickelback vocal feel, but is very well handled across the track with regular yet subtle ideas popping through the rock vibe.

The album is pretty much summed up conceptually and stylistically with the last track, Cheese. Although you're left with a want for a more vocal finale, this instrumental track brilliantly weaves together all the musician's iconic sounds and leaves you wanting more. For an audience that yearns for expressive music, this album is a must have.

Spud in The Box : Lead Feet Paper Shoes

All the hype around the new Spud In The Box album seems to be truly legitimate, with a brand new direction for the band's music on so many levels. After years of indie folk and relatively straight forward music repeatedly coming our way, these tracks have completely redefined their sound, and in a good way.

Drown In does exactly what its name intends, with one minute of brilliantly produced anticipation and build up. Whoever's behind mastering this track definitely deserves a pat on the back.

Bullet Points seems like a lot going on vocally, especially while trying to keep up with busy instruments in the background. That being said, everything about this track makes you focus on multiple layers at once and that's almost always a good experience.

Institute Of Madness, whether intentional or not, seems to be very deceptively named. The only madness in the song is how captivating a bluesy, chill track can potentially get. A swinging, folky vibe makes you want to replay those five minutes over and over while downing your coffee. Extra points for all those well-placed harmonies.

The same goes for Head Rush, although this track explores a slightly darker and mellow feel while climaxing into a gamey, voluminous breakdown and spicy outro.

Crime brings back the energetic version of Spud's original sound, by taking standard musicalities and giving them a nudge in the direction of wackiness. The tone of the keys shredding their way into the forefront of the song makes for a very pleasurable experience.

Use Your Words had more of the conflicting ideas taking place simultaneously, and again they fit together unnaturally well thanks to some tasteful vocals. It does feel a little repetitive considering the nature of the song, but one kink doesn't take away from the track's experience. The proactive bass and bossa nova feel in Highs And Lows definitely induces a tropical feel, although it does get twisted around with some tone heavy lead guitar.

Hold Your Horses Closer brings a wonderful freshness to the album's flow with clean keys and tasteful ghost notes across the rhythm work. The chorus and general flow of the song makes for a very memorable experience.

Lead Feet makes for a well-placed pause with a simple acoustic track and Paper Feet builds the momentum up gradually again, bringing some very interesting percussive elements into a slow-paced track.

Manic attempts to heighten the pace and momentum developed, and has subtle, attractive moments where the music comes together in absolute perfection. The distorted section definitely comes out of nowhere, but hits you with a relatively pleasant surprise.

An overwhelmingly emotional finale to the album seems to be what the band was going for, considering the last track Until We Fall. Gospel vibes certainly dominate the feel of the track, but it definitely brings the album some intimate closure.

Individually and more so together, the tracks on this album have definitely pushed Spud in a very promising direction. If you're hoping to keep up with future independent trends, this album will do it justice.

SANDUNES

How do you describe your music to someone who has never heard it before?

I wouldn't, to be honest, Most often I say - you'll just have to hear it! It's easier that way!

You landed in Mumbai and immediately took off, playing for some seriously respected artists. What helped the momentum?

I reckon a lot of stubborn determination. I think I really badly just wanted to play as much as possible. I did a lot of outreach, focused on creating a lot of content and for a long time my approach was to say yes to almost every opportunity that came my way.

What kind of music did you grow up to?

I grew up around tonnes of blues, country, jazz, and disco. Jazz from the late 20s, American rock and roll and anything that my parents were listening to - which ranged from Don Mclean, to Oscar Peterson.

What and who do you draw inspiration from?

I think what inspires me is effortless execution of a good idea. Currently I'm really inspired by Matthew Herbert, Sougwen and Eric Bloom. From a creative standpoint I find inspiration in everything. Coffee, the weather, a really well produced album.

Take us through a typical day of creativity for you.

An ideal one would look like this:

Early start, morning exercise routine, some personal time reading or meditating followed by an epic breakfast and some award winning coffee.Then either a start on the piano or in the studio. Timely lunch break, and pretty much explore

Sandunes is the full time electronic music project of Sanaya Ardeshir-- a Mumbai based producer, composer and Synth player. Her sound amalgamates taste in jazz, blues and echoes of tones from a period in London's underground scene. She takes electronic music and splices it with brushes of strange and beautiful convolutions - all of which results in something that smacks of South Asian undertones. She had toured extensively in a staggering number of countries, collaborated with musicians as incredible as her and come up with an album called Downstream' on the 27th of September, 2016. The 9 tracks on it dwells on her analogue approach to phonetic craftsmanship, all created while she was spinning with the live duo Perfect timing. Downstream is utterly, tantalisingly pleasant and can be stream on Soundcloud. We recommend that you look it up, but only after reading what she told The Score Magazine about turning ideas into art.

Photos: Jishnu Chakraborty/ Roycin D'souza

and develop ideas fluidly for most of the day. Mandatory pixel rescue breaks for the eyes by staring out the window usually, and if I'm lucky and don't get seduced by some synth vortex, then I get out of the house if only to catch the sunset. Yoga session, quiet evening reading and an early night.

Who is your favourite musician to work with?

Jivraj Singh. He's as willing to construct ideas as he is to abandon them, and is as dedicated to precision and refinement as he is to rawness - it's a treat to work with him.

What has been your most rewarding experience till date?

Onebeat was an incredibly special experience for me - it was a residency that I was a part of for a month in 2014. To be in a creative environment with 25 musicians from different parts of the world, most of whom were virtuoso instrumentalists - was very humbling and very eye opening. After a creative 2 week stint in studios, we toured the material for another 2 weeks which was also a great learning experience.

Tell us a bit about Downstream.

Downstream was my last release, and consumed a lot of my headspace for many months, but I'm more excited about whatever lies ahead and hasn't yet come to be.

How significantly different is the experience of working in London and India in the electronic scene?

I haven't been back to London in about 4 years, so I don't think they're really analogous - but the Indian scene is definitely really unique and things here are opening up in an incredibly fresh and exciting way. It's a great time to be a musician in India.

How do you compare Ever Bridge to Downstream?

I don't.. I guess they're part of the same universe, but to me they're completely different 'things'. I don't even feel like they came from the same person.

Beyond music, do you see yourself branching out into other artistic avenues?

I'm very tempted to explore some aspects of visual art and I definitely want to dig deeper in an attempt to find immersive ways of engaging with sound.

Music is a big part of a larger 'something' that I would one day love to build.

Do you prefer to work alone or collaborate?

I prefer to collaborate.

What is keeping you busy these days?

Lots of piano practice and going back to the basics, foundations, rudiments. I'm trying to operate as simply as possible for a while before I get into making anything new.

Is there a new artist you have your eye on these days?

Aarifah Rebello. I'm really excited about her development as a drummer and a singer songwriter.

RUMMY SHARMA

In a freewheeling and hilarious chat with The Score Magazine, Rummy talks electronic music in India and more...

One of the earliest trailblazers of electronic music in India, Rummy Sharma is no stranger to the country's buzzing clubbing scene. If anything, he has contributed a decent amount towards, bringing state of the art international sounds from Europe to India since the 90s. Rummy today lives in Berlin, Germany with frequent visits to Delhi and other parts of India that his shows take him to.

If one thinks back to the early 90s when electronic music was barely setting foot in India, a name such as Rummy Sharma would be hard to miss. More so for the party goers and initial converts to the electronica magic in the capital city of New Delhi.

Recognised as one of the oldest and most cherished of Delhi DJs, Rummy has played at some of the most cult clubs of the city and the world. He has been responsible for training a whole generation of DJs, for bringing world class artists to India along with introducing international bar chains such as Capitol, Orange and his very own Kuki.

And of course, working hard towards inculcating a taste of Techno and thereby other cousins of electronic with a series of curated gigs.

Rummy has several firsts to his credit and is often credited as the pioneer of Techno in India. He was also the first and the only Indian to have played at the prestigious Love Parade Festival in 2006 where he brought his own truck and played alongside Teisto, Pauk Van Dyk, Andre Nalin, Martin Eyerer, and several other world class DJs.

Rummy Sharma started his DJing career in 1992 but amidst his busy spinning schedules across the country and continents, it is now that he is finally concentrating on the producer in him. "It is a natural progression. It was always my dream to become a producer, however, for a long time; I didn't have the bandwidth to do so as I was busy running my clubs. Production requires a lot of focus, concentration and time and it's vital to do so internationally" he said.

But, is just DJing a viable profession in the long term? "I think just being a DJ can be a little limiting as a career move, not just in India, but anywhere. As a producer you control the creative process and you can create large scale projects that are international in scope, by working with diverse artistes. Production of good quality music is vital. India as such is not a very developed club market and is still many years behind the international scene, but I'm glad to see it evolve."

But, back in the day, DJing or producing music was not looked upon as a jolly task or even a much acceptable profession, says Rummy narrating the ordeal of his initial days. "I remember when I started DJing in the early 90s rather 1991, hardly anybody knew about this profession in India. I was almost disowned by my family as they assumed that I work as a band master in some cheesy cabarets in Delhi."

"You know, I would be stopped by the cops in the middle of the night who ask me about my profession, when I told them it confused them and how. They had no clue about what they should do with me, so eventually, they let me go," he chuckles.

On a serious note he reckons, "It's not necessary to spend lot of money on the equipment initially, but I would strongly recommend high quality training by a professional, for people who aspire to follow this profession in all seriousness".

Cut to 2013 he shifted base to Berlin, Germany and has been winning accolades in the international Electronica circuit with several releases such as Wade in the Water with Iranian maestro Namito, among other tracks. The song had Rummy bringing great gospel vocals from a children choir from UK, combined with Namito's studio skills. Over time he has shared the stage with the likes of Oliver Klein, Dimitri, DJ Rush, DJ Quicksilver, Grand Master Flash, Akon and Edward Maya, among others such as DJ Sven Vath, Dr.

HIS RELEASES

- Wade in the water - Rummy Sharma and Namito on Kling Klong records opened on no 6 DMC Charts and still doing great after over 3 years of release
- Plexico EP - Rummy sharma on Blufin Records opened on No 1 position on DCC (German Club charts)
- Child In Time (Deep Purple original classic track) was remixed by rummy and released last year with opening chart position at No 4 on DCC

Motte, and Namito of course, who also happen to be his inspirations.

Of what seems like almost a decade of trying to work on expanding the audiences' horizons in the country, Rummy recently released his single Meera, which embodies the coming together of his European and Indian sensibilities, while paying an ode to Krishna, targeted at the Indian market after a long hiatus, which was released internationally as a part of the much talked about ADE (Amsterdam Dance Event) 2016 compilation.

While Rummy certainly has Indian roots, his influences are absolutely connected to sounds of Berlin since early 90s. He is a lover of great Indian voices, melodies as well as heavy beats and one that feel that passion echoing through his track Meera.

The track has very modern tech house feel yet keeps the values of Indian Classical singing and gives us ear worm Melodic feel.

Meera has been sung Sachi Lalani, daughter of Rummy's Close friend Kunal Lalani (from Mega group). "Sachi is a trained classical singer, I first heard her sing the popular folk song Chaap Tilak and that's when I felt that her voice fitted my idea, perfectly. The track has been tested on many dance floors across the globe and has been well appreciated."

Rummy has several laments and not the least a few accolades on the state of affairs of the Indian Electronic Music. The spurt in technology, he says, has been both been good and bad for the upcoming talent. "Advancement in technology has definitely helped .When I started DJing there were only record players for DJing and at that time specially in India there were no record shops where you could go and buy dance records of the shelf, so an enthusiast like me, would almost travel every week to places like Singapore or Berlin to pick up some records so that I could spin some latest stuff. With the advent of internet and digitization of DJ products/mixing software etc access to great music and inexpensive technology to be DJ/ producer, has encouraged loads of newcomers to enter this profession. Not only can you compose and mix more comfortably but the digitalization has given the producers an ability to well propagate and even release their music. Though I would not deny many massive idiots are also enjoying the fruits of it, he says with a hearty laugh.

Further adding to subject of this 'charade of DJ/Producers' he says, "But you know this is also the perfect time or unfortunately the only time where DJs with no experience can also make it big all you need to do is glam up your wardrobe, crack a mixing software, buy inexpensive toy controllers, pay money for your so called 'Original Track' to be featured in a Bollywood movie and done. I think it's a perfect recipe for an idiot to a superstar."

What would he say is his USP: "After 25 years of DJing is I have the capacity and ability to play lot of old classics in the middle of my techno sets all over there world and that works really well. Can't say how much the younger crowd appreciates it but mature audiences love it. I also don't plan my sets I just go with the flow, I keep changing my style every 25 minutes or so."

Although Rummy's own specialisation –Techno hasn't really captured the Indian audiences in a big way, he's hopeful one day it will. "From 1994 to 2004-06 it was quite alright, lesser clubs, lesser people, lesser expectations, and more pure music. There weren't as many fake projections as they are today, thanks to social media and people in were scene for the right reasons. But now everything is haywire, it's less about the music and more about been seen, let's say wannabe. With EDM and Bollywood taking main stage in two parallels it's a slow and long journey, but I'm hopeful."

One of India's leading sound-man Brijith Madhavan chats up with Sriram Ravishankar to make the technicalities of sound and his journey as an acoustician more 'Awedible' for younger audiences

Thinking Sounds

Tell us about your beginnings and journey into the world of sounds

I was always a technical guy. The curious kind. When I was young I use to wonder how does a song play from a radio? Or say, how does a moving video display itself on a television. As I grew, technology also grew. It made me more and more inclined to find out how things work. That's how I ended up in Electronics and Communication Engineering and to the world of Electronics. Sound started fascinating me more from a technical stand point rather than creative realm initially. Eventually I did identify that Acoustics was more technical than I ever thought and it started exciting me. Now I feel I was always bound to do this- to be an Acoustician.

How did Awedible come about?

I was working in a corporate platform (OnMobile) for many years. In fact I am grateful to OnMobile, they gave me the platform to excel and research more in contemporary sound, the industry, and more of its core applications. Awedible started murmuring probably some years back. I wanted to contribute more, do more in the field of sound and acoustics. To my luck audio technology improved so much and there was a window of opening for new studios, acoustic spaces and music venues. The call was irresistible. However I knew I needed a good team to take a blind call. And then I met Murali Krishnan, I immediately realised his potential as an entrepreneur. We shared the same ethics and values. Today he is a Director at Awedible and Heads Sales & Operations.

Sethu Thankachan is a childhood friend. As early as the end of 90s we used to have discussions about sound, audio technology, music and its creative platforms. To our delight it has emerged to what we had envisioned toghether. When I realised that I need someone to take care of the Creative Liaisons & finances for Awedible I knew who I should approach. Today he heads Finance & is our Creative Lead. Plus, What's more fun than working with an old time buddy!

How do you choose your clients?

There needs to a mutual understanding on what we both want to achieve. Besides acoustics, the aesthetics we want to share should meet at some common point. A client who respects, understand and promotes Good sound & acoustics will never fail to excite us.

TIPS

When you chose a pair of speakers for a studio, what are your parameters?

Choose the speakers according to the room volume/ dimensions, need to choose the type, near, mid or far field accordingly. Low frequency driver diameter is very important, if you are choosing a bigger diameter, then you must have a room volume that can support all of this low frequency energy, bigger is not always better. Speaker placement is also of great importance for an ideal sound output.

Do you think egg crates actually work in a room when you stick them up on a wall? What range of frequencies do they work on?

It works on upper mid frequencies. We don't recommend egg crates for a professional studio as it doesn't add much value both technically and aesthetically

How to tame bass frequencies on a shoe string budget?

Bass builds up more strongly in the corners of your room, and most strongly in trihedral corners (wall-wall-ceiling and wall-wall-floor intersections). Throw some mineral wool bass trap panels here.

What are the parameters you consider when constructing a studio?

1) Type of music/instrument recorded and produced
2) Room dimensions
3) Room layout
4) Degree of sound isolation required
5) Day light and artificial light requirements
6) Ventilation and air-conditioning
7) Interior theme and colours
8) Power cabling and earthing
9) Audio signal routing
10) Ease and comfort

TECH

What is a good sounding control room? What kind of sound response is ideal according to you?

A good control room should have a low noise floor, need to cut down the noise entering the room from outside and also the noise created by the machinery/equipment's inside the room, need to be kept at minimal. Frequency response of the room need to be as neutral/flat as possible, room should support the monitors to reproduce its true character without colouring it. Room symmetry is also very important for a good stereo imaging. RT60 value need to be between 0.2sec to 0.5 sec approx.

When you create a vocal booth, is it not true that vocal/isolation booths should be able to reproduce all kinds of frequencies in their true form? Are your designs true to this?

To make a vocal sound good you need to consider only the vocal frequency spectrum. All our designs support a neutral/flat frequency response at the required spectrum.

Base frequencies have very long wavelength and for any base frequency to work, you need a certain depth of base trap. How do you design such minimally designed studios with such a minimal approach in such a small space? How are the base frequencies tamed?

You need to consider both resonant and porous absorbers. Wall paneling used for sound proofing the room can also act as a resonant absorber, which helps you control the extreme low frequencies.

When designing sound proof partitions, what are the technical parameters you take into consideration while choosing your materials for sound proofing? What works and why?

You need to have a clear idea on what is the kind of STC that you wanted to achieve, need to choose the materials accordingly. Sound proofing panels should have an even density, commonly used materials are HDF & MDF, how you are going to layer it and place it is very important for a desired output. Other materials used are sound dampers, mineral wool, sound sealant etc

Which are the top three good sounding concert halls in the world according to you?

1)Musikverein, Vienna, Austria

2)Symphony Hall, Boston, Massachusetts, USA

3)Concertgebouw, Amsterdam, Netherlands

TIPS

Please differentiate Soundproofing and Internal Acoustics.

Sound proofing is basically blocking the sound entering or leaving the room. Once you block it, the sound produced inside the room will get trapped in it, absorption is basically treating the inside space to control this trapped sound hence controlling the unwanted reflections.

How much does building good sounding studio cost these days including control room and vocal booths?

A medium size studio according to our design philosophy should cost you some were between 18 to 20L

Some simple tips for building a home studio on a shoestring budget

You may achieve some basic level of sound proofing by closing unwanted windows and other opening. Fix a good sound proof door. Bass traps on all corners and broad band absorbers on first reflection points should serve the purpose.

Parameters while choosing studio gear

It depends on the focus any space wants to maintain. A mixing / mastering console may require entirely different set of approach from what a recording or foley floor would need. A good set of professional audio monitors, a very good monitoring control gear, a good quality AD-DA converter, this much is strict yes-yes in my list.

A BRIEF HISTORY OF EDM

Head banging has been giving us, our painful pleasures for over 40years now. But, our ignorance has made us believe that EDM is the greatest gift bestowed upon us in this very immediate generation. It is fascinating how the disco era of the 60-70s peppered up the entire alternative musical scene. Our ears needed a new treat and we had welcomed the new wave of fresh experimentations in mainstream music and it was only then that the legendary electronic sounds creeped in.

Then in the middle of 1960s something revolutionary happened, the Moog synthesizers were born and with it the musical stage exploded with a bang.

The Beatles and other rock bands stormed the market with their experimental rock and rolls, heralding a new era of 'progressive rock'. Electronic sounds still had its roots firmly set in the foundations of good old rock and rolls. But, soon, Giorgio Moroder's Chase changed everything. Not only it got a lot of new people into loving a tenderly growing piece of art, but it also inspired an entire generation of new musicians. But, Giorgio infact, was inspired by the German band Kraftwerk. The musical characteristics of this new sound was promisingly different for it had a wonderful fusion of electronica aesthetically blended with vocoder sounds.

In the 80s however, the Moog synthesizers, and the multi-sonic keyboards were passé, MIDI sounds were breaking the new ground . Audiophiles were now embracing and basking warm in the sunshine of the new found love.

However, the revolutionary move in the electronic sounds was made possible by the advent of the incorporation of MIDI sounds with the rock and rolls by bands like the Pet Shops. New experiences were being sought after and gently came the tide of dark waves and the roar of drum machines. Before the new millennium could kick-start, the music of the times have already come of the age.

One would be surprised to note that the highly anticipated Atari ST boosted the MIDI music experiences to another level altogether. Now, it was getting real fun to work with the analog sounds and marrying it with the digitized MIDI beats.

So electronic sounds by the 90s have been through a lot of evolution, and so long it was only all about commercialization but now experimental techno sounds surfaced propelling in mainstream musical scene.

So for the first time, the hard rock techno bass gave way to trance and house alternatives. The feeling was ulterior. Creativity was setting up and pushing the mark up for the weird and wonderful.

Another significant achievement of this era, has been the fact that the electronic music production for the first time was getting highly mainstream. Overall, it was not an underground art from any more. Thanks, to the mushrooming of home computers that people could actually see and emulate their own set of music in their own set up. Henceforth, musical instruments were challenged to another level of competency while the new born musicians sun bathed in the light of their newly found democracy.

In Europe, people went crazy searching for newer sounds and music for the best kind of experience. Experiments would not make a person zone out from the mainstream musicians but would rope in some brownies for the uber cool and provogue post-modernism as far as the musical tastes are concerned.

With the advent of the new millennium, there seemed to be a nuclear fission in the vast family of musicalities that the ears could welcome. The world of 'feats.' evolved. It became sensationally useful and utilizing to use, electronic sounds alongwith the main music charts. So we have a David Guetta featuring in somebody else's song and such becomes the craze for the remixed versions that every other song started having

a peppy twin of its own in the early and mid 2000s. Artists found preferences in specific music freaks and used their capacities as their weirdly sounding odd music. The spirit of the millennium was high and awake. The new age was the time to take risks, mainstream artists partnered with newer artists and sound designers.

On the other hand, dubstep and trance got so popular it amused the fancy of every other singles' artists. They were now themselves getting into a singing style which is different in both form and their style. So, this again nullified the requirement of the new age alternate musicians to take heed of partnering, and they also in turn, went for their own musical journey. Thus, solo shows of the alternative musicians were also getting popular by the day, and thus everybody craved for EDM festivals now.

This particular trend of electronica getting in mainstream is much appreciated, but that does not mean that one will consider the specific genre as an extension of the populist pop genre. In fact the sanctity of the new millennium music is upheld by underground musical festivals, which purely caters to an audience who hates everything conventional.

The democratic nature of this kind of music has been the highest selling point for the market. Almost anybody who has a musical ear and love and passion for music world, atleast once tried his hand at fiddling around to create some amazing experiments.

The explosion of the social media in particular and the Internet in general had further helped in the information exchange and it led to total unleashing of all the potentials that the ears could ever welcome. People had not only many platforms to make music but also many more platforms to share and show. YouTube channels and SoundCloud links flooded the industry with all sorts of varieties.

In India, the electronic sounds' revolution has brought along significant contributions from artists like Anish Sood. This child prodigy has been making the buzz right from the age of 16, and has slowly gone into big shot collaborators like Afrojack and Hardwell. Another such, master blaster of a collaboration happened when Tom Swoon declared a collaboration with the Delhi based artist Kerano.

Lost Stories turned out to be another sensation in this alternative musical scene. These guys have an inkling for bringing the unconventional Bollywood twang in their electronic soundscape. Their innovations are daringly different and have earned them a place at the illustrious Tomorrowland festival in Belgium.

The most successful of the lot however has been the name of Nucleya. Not only they had a sky rocketing success story but also, they had the most insane chartbusters like the innovative Bass Rani. They also worked alongside the big shots like Skrilex and Diplo, Nucleya also performed with Bandish Projekt which is another one of its euphoric extensions.

2016 had been special for the alternative musicians, consider the success of Hamza's Gitano or the celebration of the disco era Mumbai city, in Pimp the Disco by Mink. So has been the intoxicating work of Shantam.

Thus, electronic music in India, though at an underground level, is slowly heating up and readying to explode like a dormant volcano, festivals like Sunburn has always had this psychedelic crush for the ethereally trippy music. However there is still a very long road ahead considering the acceptance of the EDM in mainstream media, or atleast in Bollywood.

An Interview with Michael Biwer

Michael Biwer, the Group Show Director of MesseFrankfurt had a chat with us during ProLight and Sound Middle East where he spoke to us about the market, their plans for the future, their target groups and much more.

This is the first year for ProLight and Sound Middle East. How do you think the response has been and what's your take on the market?

I think the Middle East region is very important. It has been growing for a long time and is still growing. For example, the tall buildings in Dubai, you have a lot of LED events and religious institutions require this industry a lot more. The benefit for this show could be nice for each of these markets. The first show looked very good.

Is there a specific reason why you have only ProLight and Sound and not Music in this show?

As we saw, there is not a very big market in the Music Instruments industry in Dubai. Although, if there is a certain need, we could certainly expand that as well. But the first step would be to take up the industry that we are already familiar in and that is why we went ahead with ProLight and Sound and not Music Instruments for the moment. If this comes around, we will be happy to do it as well.

This market is different from the ones in Europe and Asia. It is a different market share and we figured out that, it is not that easy to target the MI side as it is a niche market. The more powerful side is ProLight and Sound as there is lot of innovations going on all the time. This is probably the only reason why we target ProLight and Sound.

How do you think this show will benefit the Industry?

We try to target other countries close to Middle East. To be honest, we want to do it as if we don't do it; somebody else will (Laughs)

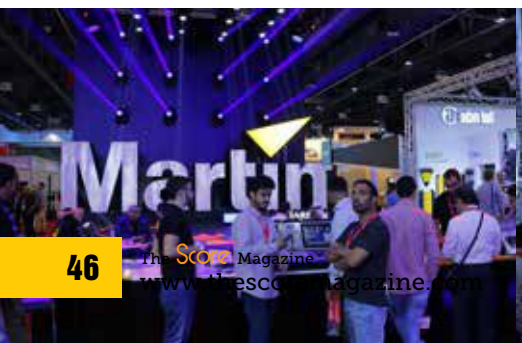
We hope to be the pioneers in this market although we are still improvising and getting better. We hope to do it in a more quality way in the years to come.

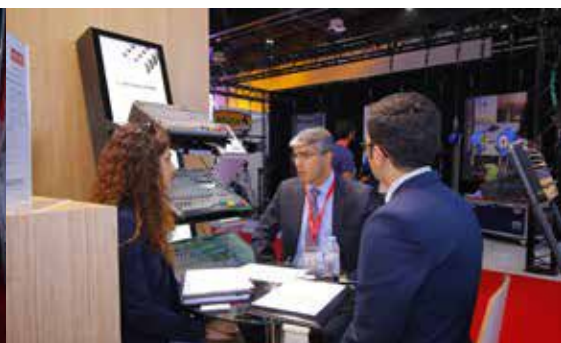
Do you have any message for the manufacturers and Distributors about your show?

If you target the market and want to have a quality show run from Messefrankfurt with our levels of service and quality, I would say come to Dubai and be a part of it. As much exhibitors we have, more visitors will come especially because manufacturers are visiting the market. The quality is going up and exhibitors are looking at them and we can grow. It is a need for everybody to look for this market or to exhibit. For every show, it is important to have a variety of brands from the Industry.

Could you tell us in brief the main regions ProLight and Sound Middle East targets?

We are focused on Middle East, Africa, Iran, India, and few other regions that have a certain needs. For us, it is an invest in a growing market. For example, In Iran, they just opened themselves up and we know there is a need for this industry. We are trying to focus on groups that have this need and get the benefit from this.





prolight+sound MIDDLE EAST

Prolight + Sound Middle 2016 East wraps up in Dubai attracting 1,607 trade buyers from 50 countries. Exhibitors share positive feedback at inaugural show as regional entertainment and event industry comes together in Dubai.

The inaugural edition of Prolight + Sound Middle East concluded in Dubai, with the strong visitor turnout and positive exhibitor feedback indicating the trade show has a solid foundation to build upon in the coming years.

The region's dedicated exhibition for the entertainment, event, media and creation industries, featured 37 exhibitors from 11 countries representing more than 120 brands, while 1,607 visitors from 50 countries passed through the buzzing hall at the Dubai International Convention and Exhibition Centre.

By all accounts, the show was a major success, with the Middle East instalment replicating all the key elements that make the Prolight + Sound global brand of events so popular all over the world.

Product launches, educational seminars, training programmes, and a live outdoor demonstration area all shared centre-stage throughout the three-day run of the annual showcase, while exhibitors enthused about the business leads generated.

Nour Assafiri, CEO of Martin Professional Middle East, one of Prolight + Sound Middle East's Founding Partners, was among the headline exhibitors offering a positive outlook: "This is the first Prolight + Sound event in the Middle East and it looks to be very promising," he said.

"We've had visitors from Saudi Arabia, Qatar, Kuwait and other international visitors as well. We've received good business leads and the exhibition has been a great platform for exhibitors to interact and get more industry insights. We look forward to the next edition."
Other industry heavyweights at Prolight + Sound Middle East included Adam Hall, Beyerdynamic, Bose Professional, Sennheiser, and JBL, which all showcased their newest technologies in an industry that is constantly on the move.

Aviss, the regional distributor for Bosch Communications and Panbeam, was another exhibitor happy with the outcomes when the show came to a close on the 2nd November 2016.

"Prolight + Sound Middle East, although in just its first edition, seems to be a great success," said Sanjeev Singh, Managing Director of Aviss. "We're happy to be here and undoubtedly have been busy interacting with potential customers and with the other players in the market."

His sentiments were shared by Siamak Naghian, the CEO of Genelec, a manufacturer of active loudspeaker systems based in Iisalmi, Finland. "This is the first edition of Prolight+Sound Middle East and it has surely exceeded our expectations," said Naghian.

"We've been networking with trade visitors and building relations with our customers. We've also gained a good insight on the industry and look forward to connecting further with important people of the industry."

Organised by Messe Frankfurt Middle East, Prolight + Sound Middle East is the fifth leg of the international network of Prolight + Sound events worldwide, and arrives as the UAE leads a regional revival of the professional audio-visual (AV) market over the coming years.

According to analysts Euromonitor International, the UAE's professional AV market is estimated to value US$707 million by 2018, up from the expected US$656.2 million in 2016.

Ahmed Pauwels, CEO of Messe Frankfurt Middle East, said: "Exhibition premieres are always very special, and Prolight + Sound Middle East punched above its weight in delivering an exciting show with an electric atmosphere akin to its older siblings in Frankfurt, China, and Russia."

"We've laid a solid platform with all the key elements that make this type of event successful, and the support and positive feedback we've received from both visitors and exhibitors gives us plenty of confidence to continue building an annual event that will be the focal point of the regional entertainment, events, media, and creation industries."

The 2nd edition of Prolight + Sound Middle East will take place in October 2017. More information is available at: www.prolightsoundme.com

BEYERDYNAMIC
HISTORY OF THE STUDIO LEGENDS

Founded in 1924, as "Elektrotechnische Fabrik Eugen Beyer" in Berlin, the company has radically influenced and promoted audio recording and sound reproduction. Products like the first dynamic headphones DT 48 (1937), the first studio-grade dynamic microphone M 19 (1939) or the tour guide system for museums and factory tours which was presented by beyerdynamic for the first time in 1974 were milestones in this field. But they are just three examples of the many innovations that have made beyerdynamic a leading audio specialist over the years.
Countless musicians, sound engineers, conference participants, interpreters and hi-fi fans have come into contact with beyerdynamic products over the years – either consciously or not, at work or in their leisure time. For the company, they all belong to "Generation Audio", a family of sound enthusiasts and passionate users.
For experienced sound professionals, the beyerdynamic DT 770 Pro is an old friend used in countless studios throughout the world.

The roots of the legendary beyerdynamic DT 770/880/990 line go back to 1981. Their outstanding sound and durable design laid the foundation for these headphones' unprecedented studio and stage career.

Made in Germany

As with all beyerdynamic professional studio headphones, the studio legends are also handcrafted in Germany. Backed by high-quality materials and meticulous workmanship, this high-end product is a long-term investment.

The PRO classics

beyerdynamic's DT 770 PRO, DT 880 PRO and DT 990 PRO headphone series has it's roots in the early 1980s. Since then, millions of audio professionals from all parts of the world have become loyal users of beyerdynamic products.

The series has been designed to cater for listening in a wide variety of environments, thanks to different headphone construction:

DT 770 PRO – Closed back (studio, stage)

DT 880 PRO – Semi-open back (reference monitoring, mastering, mixing)

DT 990 PRO – Fully open back (critical listening)

Sound you can rely on

The sound of the studio legends is without doubt a benchmark for professional users. It's secret lies not only in our cutting-edge drivers, which are hand-made in Germany, but also in a very sophisticated bass-reflex system. The membrane can "breathe" in an otherwise closed housing and is therefore extremely quickand precise in its response, accurately replaying frequencies anywhere between 5 to 35,000 Hz. This makes the DT 770 PRO an ideal tool for critical listening and monitoring purposes.

Superior build quality

As opposed to many "lifestyle headphones", beyerdynamic headphones are to last. Only the best materials are used, such as neodymium magnets, a steel headband, anodized aluminum forks, composite housings and soft skin earpads. All of these parts are hand-made in Germany - with incredible attention to detail and quality.

Every part is replaceable

These headphones are designed to perform even under extreme conditions. Its superior build quality has ensured that the DT 770 PRO is the No.1 choice for professional users around the world. However, in the rarest of occasions should something break, nearly every part can be replaced individually thanks to intelligent design and implementation. This is what we've promised our customers for more than 30 years, and this is what we deliver.

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The new S Family will redefine your expectations of what a B12 alloy can deliver. With its striking brilliant finish, they are bold, bright and expressive, suitable for a variety of musical styles
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Soundcraft Ui Series

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TRITON-Blr

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